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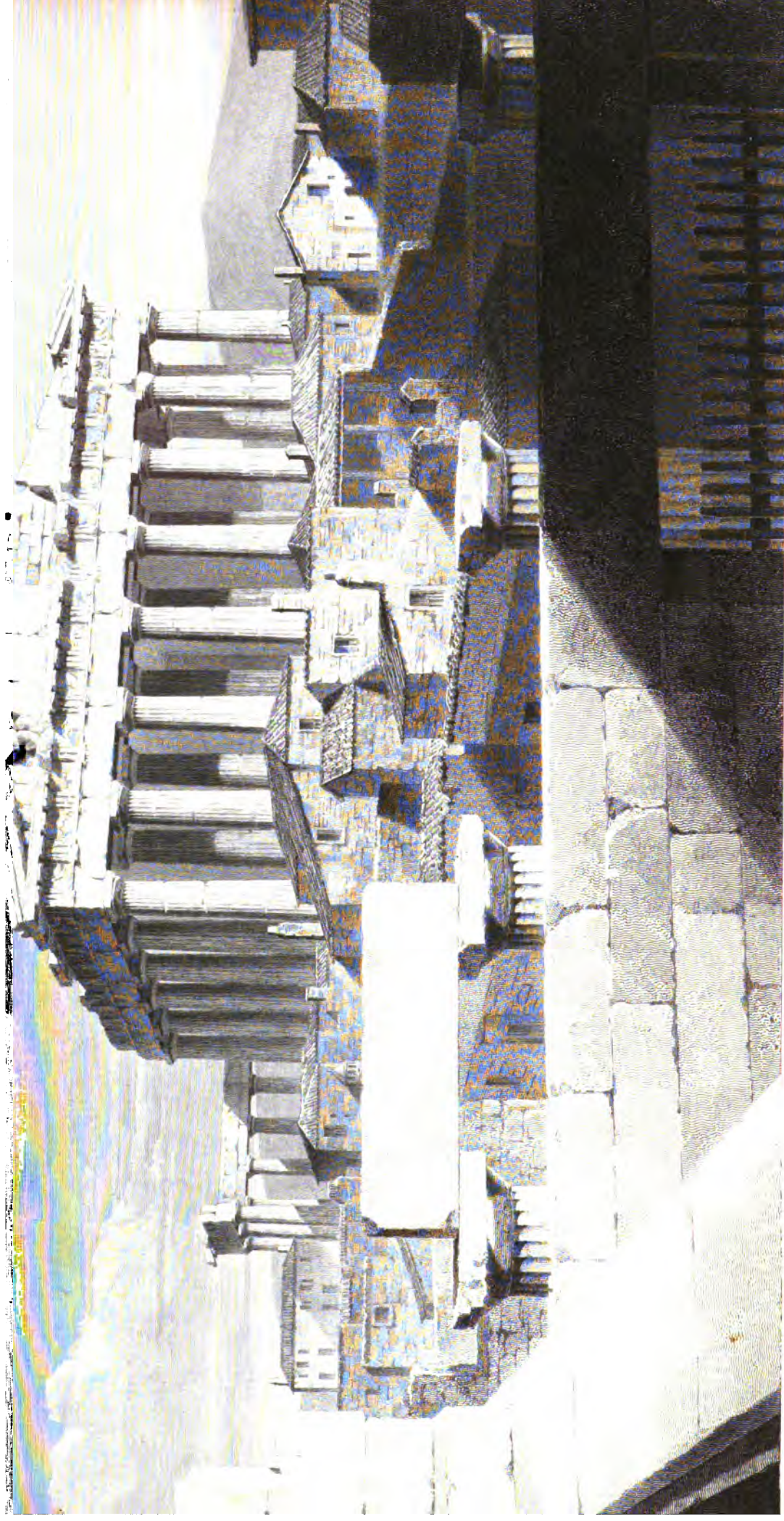
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DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART VI.
By Charles Robert Cockerell.



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INTRODUCTION.

THE relations of the British Government with the Ottoman Porte in 1801 afforded to the Earl of Elgin, at that time Ambassador at Constantinople, an opportunity of obtaining accurate drawings and casts of the best monuments of Grecian Art, and ultimately of transporting many of the originals to this country. The Collection, thus formed by that Nobleman, was purchased by Parliament⁽¹⁾ for the use of the public in 1815, and is now deposited in the British Museum.

¹ The report of the Select Committee, appointed by the House of Commons on this occasion, concludes with a recommendation too remarkable to be omitted here.

“ Your Committee cannot dismiss this interesting subject without submitting to the attentive reflection of the House how highly the cultivation of the fine arts has contributed to the reputation, character and dignity of every government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature and philosophy.

In contemplating the importance and splendor to which so small a republic as Athens rose, by the genius and energy of her citizens exerted

The sculptures of the Parthenon, of which the far greater part of the Marbles consists, thus fortunately rescued from destruction, and preserved among our choicest national treasures, afford a standard of excellence in this class of the fine arts.

It is an opinion entertained by some competent judges of high authority in matters of this kind, that none of the Collections of Europe contain any of those original monuments of sculpture which were held in general estimation by the ancients, with the exception only of the Laocoon and the Torso of Belvedere; but here the connoisseur and the artist may be perfectly certain that they are contemplating a variety of those

in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires, and of mighty conquerors are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by their pursuits. But if it be true as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honorable asylum to those monuments of the school of Phidias, and of the administration of Pericles; where secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those who by knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them."

sculptures, the authenticity of which cannot be controverted.

The building of the Parthenon, together with the names of the two architects employed in constructing it, is recorded by Plutarch in the life of Pericles ; who also informs us, that Phidias was intrusted with the control and superintendence of all the great works, which were undertaken during his administration.⁽²⁾ It may, therefore, be reasonably inferred that the sculpture, which adorned this noble temple, was designed by that great master, and executed by the disciples of his school under his immediate direction. All the ancient writers speak of him in the highest terms of admiration, and bear testimony to the judgment shewn by Pericles in selecting him for that important charge.

The works of Phidias were the acknowledged types of excellence in sculpture ; the poet and the philosopher illustrated from these their best conceptions, citing them as authorities to which no human productions could be found superior ; their renown, even in his own time, is attested by Plato, to whom, when

² Plut. in Peric. s. 13.—πάντα δὲ διεῖπε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καίτοι μεγάλους ἀρχιτέκτονας ἐχόντων καὶ τεχνίτας τῶν ἔργων.

giving an example of perfection in sculpture, the name of Phidias as naturally occurs as that of Homer when he is instancing the summit of poetical excellence ;⁽³⁾ and when the same philosopher defines the intelligence of the beautiful, he adds that it was an impossibility that Phidias should not have understood the beautiful :⁽⁴⁾ Aristotle also, in philosophically defining the application of σοφία, illustrates his argument by pointing at Phidias as σοφὸς λιθουργός.⁽⁵⁾

According to Demetrius Phalereus, a contemporary of Praxiteles, magnificence of style was united in the works of Phidias with the most exquisite delicacy.⁽⁶⁾ Plutarch states that his sculptures, “ inimitable for grace and beauty,”⁽⁷⁾ seem to be endowed with a perpetual freshness, which preserved their aspect untarnished by time. Cicero assures us⁽⁸⁾ that nothing is more perfect than the statues of Phidias ; and in another passage he describes them as enchanting⁽⁹⁾ the spectator at first sight ; Pliny, after describing some of his works, apologises⁽¹⁾ for speaking cursorily of an artist, who could never be sufficiently praised ; the

³ Plat. Protagoras. s. 7. ⁴ Plat. Hippias major. s. 23. ⁵ Ethic. lib. vi. c. 7.

⁶ Demetrius Phalereus de Elocut. c. 14. Τι μεγαλεῖον καὶ ἀκριβὲς ἄμα.

⁷ Plut. in Peric. s. 13. μορφῇ δ' ἀμίμητα ἔργα καὶ χάριτι. ⁸ Cic. Orat. s. 2.

⁹ Ib. Brut. s. 64.

¹ Plin. Hist. Nat. lib. xxxvi. c. iv. s. 4.

magnificence of whose genius was perceptible even in the smallest of his productions.

Pausanias, in his description of the Parthenon, unites the accounts of the sculptures, which adorn the tympanum of the two pediments, with that of the colossal statue of ivory and gold, concluding that the reader is already acquainted with the author of these works, and as if he would spare the repetition of particulars which he conceives to be generally known.

But we are not to infer from hence that Phidias confined himself to toreutic work alone, for we have the testimony of Aristotle already cited, as well as of others,⁽²⁾ to show that he was an able sculptor in marble.

Pliny also asserts this, and adds that under him a number of other artists of extraordinary merit exercised their talents,⁽³⁾ such as Agoracritus, Alcamenes and

² Paus. Att. c. xiv. τὸ δὲ ἐφ' ἡμῶν ἔστι ἄγαλμα λίθου Παρίου καὶ ἔργον Φειδίου.

Paus. Att. c. xxxiii. τοῦτον Φειδίας τὸν λίθον εἰργάσατο, ἄγαλμα μὲν εἶναι Νεμέσως.

³ See the letters of M. Quatremère de Quincy to Canova on the part which Phidias may have taken in the works of the Parthenon.

Colotes : nor can this be questioned when the vastness and rapidity of the works are considered, for, in the space of six, or at most seven years, 528 figures of various descriptions were completed, exclusive of the great tœreutic statue of ivory and gold, comprising among the ornaments with which it was enriched a considerable portion of subordinate sculpture.

Plutarch is sensible of the necessity of explanation on this point when he quotes the opinion of Zeuxis,⁽⁴⁾ that time is one of the elements which contributes to the perfection of works—those of the Parthenon however, far from having suffered by the short time employed in them, seem, from their excellence, to have secured to themselves the universal admiration of succeeding ages.

Of the 44 statues, the number of which the frontispieces were probably composed, 13 fragments are now deposited in the British Museum, and 2 occupy their original position in the building.

Of the whole number of the Metopes (92) 15 are

⁴ Plut. in Peric. s. 13.

preserved here, and 40 are still in the building,—and of the Frize, the whole length of which was about 524 feet 10 inches, we possess 250 feet in tolerable preservation. Thus a large portion of these invaluable works is preserved to the Arts; their renown in the ancient world, and the sensation which their recovery has made in the most enlightened of the modern schools, hold out every hope that they may ultimately be the means of reviving that pure taste which, since the age of Pericles, has never in the same degree recovered its dominion.

C. R. COCKERELL.

EASTERN PEDIMENT.

PLATE I.

HYPERION.

The head and shoulders rise above the waves, the arms guide with some effort his impetuous coursers, which bring back the day ; Helios is placed at the commencement of the scene, and Hesperus at its termination ; personifying the East and West, they may signify the extremities of the Universe ; and are as poetically applied to the momentous subject of the group in this Pediment, as they are admirably adapted to the position they occupy in the angles of the tympanum. We learn from Pausanias, in his description of the pedestal of the Jupiter at Elis, one of the most celebrated works of Phidias, that the same idea was exhibited ; the first figure of the group being the Sun ascending in his car, the last the moon in descent.⁽¹⁾ In some ancient basreliefs executed at Rome, the sun rising and the night sinking under the horizon have been represented at the extremities of the scene.⁽²⁾ Two Medallions placed at the sides of the arch of Constantine exhibit similar subjects.

The unsparing diligence exhibited in the execution of this fragment confirms the conjecture that these works were subjected to a

¹ Paus. lib. v. c. xi. 'Επὶ τοῦτον τῶν βάθρου χρυσᾶ ποιήματα, ἀναβιβηκῶς ἐπὶ ἄρμα Ἥλιος.——Σελήνη τε ἵππον, ἐμοὶ δοκεῖν, ἐλαύνουσα.

² See Ficoroni, *Roma Antica*, p. 115. See also Bartoli, *Admiranda Roman. Antiquit. Vestigia*, Pl. 22.

rigorous public examination before they finally occupied their destined position in the tympanum, since but a small portion of the whole could then be seen by the spectator. A tradition, which Tzetzes has preserved,⁽³⁾ may be adduced in support of this conjecture; he speaks of two figures of Minerva, the one the work of Phidias, the other of Alcamenes⁽⁴⁾ his pupil. The master had calculated the effect for the height at which it was to be placed, and accordingly the mouth and eyes were more excavated than would be correct in a figure intended for close inspection; while the pupil, unskilled in optics and geometry, appears to have followed a different method. His Minerva however, which had been preferred during its exhibition to that of Phidias, being removed to its proper place, lost much of its attraction: its forms at a certain distance appeared indistinct, and the whole effect was feeble; whilst that of Phidias, on the contrary, when placed in its destined situation, obtained universal approbation.

The superincumbent cornice has preserved the original polish of this figure, from which a judgment may be formed of the elaborate execution of the other portions of the pediment. The breadth and dignity of this fragment have been compared for grandeur of style to the Torso of Apollonius.⁽⁵⁾

PLATE II.

THE HORSES OF HYPERION.

Rising impatient from the waves, these heads, in great variety of movement, express all the impetuosity of coursers scarcely restrained in their ascent. It is evident by Carrey's drawings, and a careful

³ Chiliad. viii. Hist. 193.

⁴ These figures were probably of bronze or brass, for Alcamenes is styled in the 1st verse, χαλκουργός, and they may have been designed for the Minerva πρόμαχος, a colossal statue, in commemoration of the battle of Marathon.

⁵ See Visconti on the Elgin Marbles, pag. 35.

examination of the fragments, that two other heads in low relief were attached, ⁽⁶⁾ so that the car of Hyperion was drawn by four horses; the examples quoted have also invariably this number. At the bottom, the curling of the wave is distinctly marked in the manner of the Grecian ornament, which is thence called *κῦμα*.

PLATES III. IV.

THESEUS OR HERCULES.

Evidently a demi-god reposing from his labours on one of the rocks of Olympus. This statue may represent Theseus, by which name it has hitherto been designated, since Pausanias expressly states that the figures of this pediment related to the birth of Minerva. But some authorities of great weight ⁽⁷⁾ are nevertheless disposed to consider it as Hercules, especially honoured by the Athenians, who pretended to have been the first to dedicate temples and altars to him as a god. ⁽⁸⁾

The lion's skin on which he reposes, and his position immediately above some of his labors, described in the metopes of this frontispiece, warrant the conjecture.

This figure, the most perfect in the collection, impresses the spectator at once with the excellence of the great master who designed it, uniting grace and harmony in all its parts, with dignity of attitude, and energy in the limbs, in which, although reposing, the capacity of action is eminently displayed.

The left knee projects nearly ten inches beyond the face or plane of the cornice on which it is placed.

⁶ The two heads occupy only one half of the depth of the pediment, which is nearly three feet; that in front, turning towards the spectator, projects wholly beyond the plane of the cornice.

⁷ See Visconti, p. 37. See also Col. Leake, *Topography of Athens*, p. 255.

⁸ Paus. Att. c. viii. c. xv. c. xix. c. xxx. c. xxxi. c. xxxii. c. xxxiv.

The masterpiece of lithoglyptic art,⁽⁹⁾ the Hercules of Cneius, appears to be copied from this figure. The medal of Crotona, as given in the vignette, representing Hercules in repose holding a cup, seems wholly taken from this statue, thus illustrating the opinion⁽¹⁾ that from the Marbles of the Parthenon many of the masters of antiquity derived their best conceptions. The Mars in the eastern frize may further illustrate this remark, for from thence the Mars of the Ludovisi Collection seems evidently to have been copied.

The back of this figure, no less admirable than the front, could never have been seen after it had once been placed in its destined situation. The labor of execution however seems to have been the last consideration of the sculptor of this school: transported by his enthusiasm, the artist could not embody his conception but by the completion of every part of his model; and when this was accomplished, the mere mechanical execution in marble was regarded as a trifling consideration; such an economy was beneath the attention of those who aimed at nothing short of perfection.

PLATE V.

CERES AND PROSERPINE.

These goddesses appear to have received from Iris the intelligence of the happy event which is described in the centre of the composition. In the confines of Olympus in her passage to earth, Ceres and Proserpine, the goddesses who presided over the best interests of Attica, and whose worship and mysteries were especially celebrated in that country, are naturally among the first objects which she encounters. They repose on separate seats, which

⁹ Stosch, *Pierres antiques gravées*, Pl. 23.

¹ See Visconti on the Elgin Marbles, p. 36.

are cubical without backs, and ornamented with some mouldings : instead of cushions they are furnished with carpets folded several times. Of these two figures, that which is on the right is less than the other ; the heads are lost, the rest is in good preservation ; the feet of both, and the knees of the larger one, project considerably beyond the plane of the cornice. The happy invention of their attitude, the elegance of their proportions, and the arrangement and execution of their draperies leave us nothing to desire either in point of good taste or refinement.

The composition of these figures especially demands our attention ; the one gently reclining on the other, and associated in the same expression, their attitudes describe all that amiable confidence and nobility of sentiment which belongs to those beings of a higher order, in the representation of which Phidias is said to have excelled.⁽²⁾ This union of feeling is frequent in the statues of this pediment ; it is indeed a moral beauty discoverable in the works of all the first artists of ancient as well as modern times, who have thus enlisted the affections of the spectator in the contemplation of their works. It may be further remarked that whilst the immortals are thus represented, the metopes, which describe the actions of men, are full of a contrary feeling ; distraction, and contention, the characteristics of an inferior nature, being exhibited in almost all those subjects.

PLATE VI.

IRIS (FRONT VIEW).

The proportion and the attitude of this figure, the rapidity of flight expressed by the drapery, and the arch described by the mantle in her hands leave no doubt as to the mythological personage here represented ; Iris, rapidly descending from the heights of

² Quintilian, xii. c. x.

Olympus, is about to proclaim to the ends of the Earth the prodigy no less interesting to men than to the Gods themselves.⁽³⁾

PLATE VII.

IRIS (SIDE VIEW).

This view is calculated to show the admirable expression of the figure, in which, with all the movement of the drapery, the light form of the goddess is plainly shown, especially the fluttering mantle, her usual attribute, which is filled with wind and raised above her shoulders.⁽⁴⁾

PLATE VIII.

FEET, THE OLIVE TREE, AND SERPENT.

These feet, together with the olive tree and the fragment of the Erichthonian serpent, were found in the ruins of the pediment. They belonged to a figure which was from 8 to 9 feet in height and consequently adapted to the central portion of the tympanum,⁽⁵⁾ and are of the same style and material with the rest of the sculptures. The general design and attitude correspond with the usual representation of Minerva in the coins of Athens (see vignette), in which the goddess is seen with all her attributes, brandishing her

³ "See, in the Miniatures of the Vatican Virgil, the figure of Iris exciting Turnus "to war, b. ix. of the *Æneid*; and, in the bas relief representing the fall of Phaeton, "the figure, of which the floating drapery describes a bow above her head.—Winckelmann, *Monumenti inediti*, N. 43. Maffei, *Museum Veronense*, P. lxxi." Visconti, p. 40.

⁴ See Visconti, p. 40.

⁵ It has been suggested that they may belong to the figure, in the Western Pediment, which guides the horses of the car of Victory; but, besides the objection in their size, it is evident that the olive tree would not be seen in that position; nor is it probable that the feet would be clothed with sandals, which are so well suited to the Minerva.

spear;⁽⁶⁾ and though these fragments have escaped notice from their extremely mutilated state or concealment among the rubbish with which the temple is surrounded, there is every probability of their having belonged to the figure of the goddess in this tympanum. It may be objected that there is no record of the situation in which they were found among the ruins of the temple, but the same observation will apply to the other fragments, the situations of most of which are however fortunately proved by the drawings of Carrey.

Fig. 1. Shows the feet of the statue with the olive tree attached to a plinth, which was let into the upper surface of the cornice; the method by which the sculpture was fixed, as appears in the existing remains.

Fig. 2. The serpent which was adjusted to the plinth, as if rising from the earth simultaneously with the olive tree, in conformity to the usual representation on the Athenian coins.

PLATE IX.

VICTORY WINGED.

The indications of wings on this fragment point out the meaning of the figure. The attitude is equally animated with that of Iris, with whose position in the pediment it probably corresponded. The elegant adjustment of the drapery behind, intended to give space for the wings which were inserted (probably of bronze gilt), deserves particular notice, though this beauty like many others was lost to the eye of the spectator from below—"the expression of action cannot be mistaken; her draperies and girdle have a remarkable resemblance to the girdle and tunic of the Victory without wings, which leads the car of Minerva in the western pediment.

* This subject was again represented in the Acropolis, see Paus. Att. c. xxiv.

"Victory has seen the birth of the warrior virgin who was to be her
"inseparable companion, and she is starting up in an excess of
"joy."⁽⁷⁾

PLATES X. XI.

FATES.

The adjustment of the figure, Pl. 10, with the following shows very clearly that they formed a group. They have been supposed with great probability to be the Fates, who were constantly represented in ancient art⁽⁸⁾ in conjunction with the most important events and the higher divinities; they preside, according to the Grecian mythology, over birth as well as death. They were the companions of Ilithyia the goddess of childbirth,⁽⁹⁾ and they sang the destinies of new born infants. We see in an ancient patera one of the Fates present at the birth of Bacchus, who is produced from the thigh, as Minerva is imagined to have been from the head, of Jupiter.⁽¹⁾ As Hercules refers to the Sun, so these goddesses relate to Night as her daughters. In these figures, which are amongst the most remarkable in the collection, we observe all that grace in the attitudes, that delicacy and variety in the manner of treating the draperies, which give so much pleasure to the spectator by the imitation of nature, while they announce in the most eminent degree the fertility of genius of the great artist who designed them.

On the neck and wrists traces of ornaments are discoverable. The foot of the figure in Pl. 10, as in many other examples, projected beyond the plane of the cornice.

⁷ Visconti, p. 45.

⁸ See Pausanias Att. c. xl. Corinth. c. iv. & c. xi. Lacon. c. xi. Arcad. c. xlii. Eli. c. xv. Phoci. c. xxiv.

⁹ "Homeri Odyss. l. vii. 197. Pindari Olymp. Od. v. 72. Nem. Od. vii. 1."

¹ See Visconti, on the Elgin Marbles, p. 44, who refers to his work on the Mus. Pio Clem. pl. B. p. 99.

PLATE XII.

HORSE'S HEAD.

This head is full of vivacity and strength of expression ; it is of the finest possible workmanship, and its surface has been very little injured. We observe in it that admirable expression of life which great artists only are capable of bestowing on their imitations of nature. It is one of the horses of the Night sinking into the ocean, which corresponded with those of the Sun. " Euripides, the contemporary of Phidias, describing in his *Ion*⁽²⁾ the rich hangings of the " Pavilion of Delphos, supposes that the car of Night was in the " middle, while the Sun was plunging into the sea on the western " side ; and at the opposite end Aurora was rising from the waves."⁽³⁾ This head hung in part over the cornice, thus breaking the line which might seem too rigidly to confine the composition of the frontispiece ; it was a liberty used in several instances, and communicated a grace of art, which relieved the work without offence to propriety ; a similar freedom is observed in the best periods of modern art, and is one of the coincidences of ancient and modern art, which may often be traced in these remarkable works. The other horses receding from the front appeared to be already in part immersed in the ocean.

² Eurip. *Ion*. v. 1146, et seq.

³ Visconti on the Elgin Marbles, p. 41.

WESTERN PEDIMENT.

PLATE XIII.

ILISSUS.

In the description of the Temple of Olympia the Cladeus and Alpheus were introduced as accessories in the events commemorated by the central composition. The local deities especially concerned in disputes of this nature were usually represented in similar compositions. In accordance with a practice so frequent in Greece it has been conjectured that this was the Ilissus, which watered the southern plain of Attica. But it has been supposed with equal probability to have been Theseus, as far more interesting to the Athenians.⁽⁴⁾ He starts in a momentary action from his reclined position, and overcome with joy raises himself to behold the defeat of Neptune in the contest with Minerva. This figure disputes the palm of merit with that of Theseus or Hercules in the East Front, to which a celebrated connoisseur has preferred it for the boldness and animation of the conception and execution; "seeming to have a life which is found in very few works of art."⁽⁵⁾

PLATE XIV.

The preservation of the back is chiefly attributable to the protecting cornice of the tympanum; the original polish of the marble perfectly representing the elastic skin, retains the freshness of its first appearance from the hand of the master. A colour which

⁴ Leake's *Topography of Athens*, p. 250. ⁵ Visconti on the *Elgin Marbles*, p. 29.

appears to have covered every part of the work is still discoverable in this statue, probably intended to preserve it from the weather. Spon and Wheler observed a whiteness on the sculpture which might have arisen from this preparation.⁽⁶⁾

PLATE XV.

CECROPS OR ERECTHEUS.

In this figure, though it has suffered in the fore part materially, we trace most distinctly that grandeur and nobility of style which was the unfailing stamp of the school of Phidias. It may be recognized in the drawings of Carrey as near the figure of Minerva, guiding and controuling the horses of the car of Victory. It has been supposed to represent Cecrops, one of the earliest, and, according to some, the first king of the Athenians, whom they revered as a god: or with equal probability, Erectheus, who aided Minerva as her *πάρεδρος* or assistant in the important inventions of chariots and the training of war horses. The frize exhibits a similar group in several instances.

PLATE XVI.

HEAD OF MINERVA.

This fragment was discovered amongst the ruins near the temple; whether it was really attached to the figure represented in the drawings of Carrey or not is uncertain, the size however corresponds; the eyes appear to have been of another material, possibly sapphire or some other precious stone, which gave to the victorious

⁶ It may be remarked here, that the statues of the temple of Jupiter Panhellenius at Ægina were painted, though the colours are not discernible; the tympanum however, was painted blue, which was extremely fresh when first taken from the earth and rubbish, with which, for so many centuries, it had been covered.

goddess a higher degree of vivacity and interest than the rest of the figures.

PLATE XVII.

NEPTUNE.

This fragment of the principal figure in the composition conveys some idea of the grandeur and energy of the god whom it represented; the chest of Neptune distinguished by Homer,⁽⁷⁾—*στέρνον δὲ Ποσειδάωνι*, is ample and majestic. The sculptor's art, in the back especially, where the injuries of time have not reached, is most conspicuous.

PLATE XVIII.

AMPHITRITE.

This fragment has long been attributed to the Victoria Apteros, but an attentive examination of the attitude, and a comparison with the drawing of Carrey, leave no doubt of its having belonged to the Amphitrite, who, in a position exactly corresponding to the Victory, guides the horses of a car; for though the folds of her fluttering drapery, expressive of the impulse with which she rises from the earth, suspended the work by a masterpiece of art, the position both of the arms and legs clearly shows that the goddess is wholly sustained by the reins. Exposed by its position in the least protected part of the pediment to the inclemencies of the weather, the merit of this fragment is recognizable only by an attentive examination; it is nevertheless one of the most remarkable for the energy and spirit of the attitude, and its skilful execution.

⁷ Il. b. ii. v. 479.

PLATE XIX.

LATONA.

The knees only of this figure are preserved. This goddess, attached to Neptune, whose favor had afforded her a safe asylum in her greatest need, would naturally be in his train.⁽⁸⁾ The infants Apollo and Diana are seen in the drawings of Carrey on either side, and we plainly trace the leg and figure of the young god on the right side of this fragment; of the other there are no remains.

PLATE XX.

Represents the pediments of both fronts, as observed by the artist of the Marquis de Nointel, in 1676. The number of statues in each pediment could not exceed twenty-five; of these, in the eastern only six (or what might be termed equivalent in the space occupied) are found to the left, and only five to the right, of which one, the winged Victory, was lying on the cornice. The feet and serpent (Plate 8), are not shown, and were probably long before thrown down with other parts of that pediment.

PLATE XXI.

THE RESTORATION OF THE EASTERN PEDIMENT.

In this plate the architecture of the pediment has been restored, and the figures now in the British Museum placed in their original situations. The most careful admeasurements have been made, and the best sources of information on the subject have been

* Neptune, moved with compassion towards Latona, to whom (at the desire of Juno) Terra had refused a retreat in her pregnancy, struck with his trident and made immovable the island of Delos, hitherto floating in the Ægean sea, sometimes below and at others above the surface.

consulted, with a view to give a faithful representation of those parts of the work, which the existing remains have enabled us to ascertain beyond all doubt, and, by filling up those parts which are deficient, to convey some idea of the probable number of the statues, and of the entire composition of this pediment.

The practice of restoring by the aid of the modern chisel the fragments of sculpture recovered from the ancients has always been justly deprecated in this country, especially in works of such merit and authenticity as the Marbles of the Parthenon; but in proportion to their excellence, should be the endeavour to obtain the most accurate notions of their original state, which the study of the subject can afford;⁽⁹⁾ the interests of art require such an investigation, and though much must be hazarded, yet future students may profit by the attempt; and those who cannot afford the time to go through the necessary examination can have no other means of arriving at any just conception of the subject.

Recent observations on the plan of the Parthenon, have confirmed the assertion already made by Stuart, that the eastern was the principal front and entrance to the adytum of the temple. The literal acceptance of the words of Pausanias appears therefore to establish beyond all doubt the subjects which were represented in either frontispiece, for he says, “to those entering the temple called Parthenon, all that is placed in the pediment refers to the birth of Minerva, but in the back of the temple is the contest of Minerva and Neptune for the right of territory.”⁽¹⁾

* M. Quatremère de Quincy, in his *Letters to Canova*, pp. 86 and 87, observes, “Je vous cite toutes ces précieuses indications, comme autant de moyens par lesquels un dessinateur intelligent et habile, aidé des indications véridiques des dessins de Nointel, parviendroit à nous faire jouir d’un ensemble approximatif de ces sublimes compositions.—L’ensemble est connu, les fragments sont là; on ne peut plus se tromper sur le style, le goût et la manière, &c. &c.”

¹ Paus. lib. i. c. xxiv. ἐς δὲ τὸν ναὸν, ὃν παρθενῶνα ὀνομάζουσιν, ἐς τοῦτον ἐσιοῦσιν, ὅποσα ἐν τοῖς καλουμένοις αἰετοῖς κείται, πάντα ἐς τὴν Ἀθηνᾶς ἔχει γένεσιν. τὰ δὲ ὀπισθεν ἢ Ποσειδῶνος πρὸς Ἀθηνᾶν ἐστὶν ἔρις ὑπὲρ τῆς γῆς.

Although these words are sufficiently explicit, yet the imperfect state of the sculpture in the pediments, conveying no certain indication on the subjects, and other considerations of a local nature, which gave to the western the appearance of the principal front from all points of view, have induced some of the best and most acute observers to adopt the contrary belief,⁽²⁾ and consequently to suppose that the birth was represented in the western, and the contest in the eastern front.

A subject of mythology so interesting to the Greeks as the birth of Minerva, represented in this pediment, was frequently treated by their artists as well as writers; some of these descriptions have reached us; and, amongst others, that by ⁽³⁾ Philostratus of a celebrated painting corresponds very closely with the probable arrangement now presented.

He says "Vulcan was represented bearing the hatchet with which he had just opened the head of Jupiter, his look was expressive of surprise and awe at seeing Minerva armed, while Jupiter contemplated his daughter in an extacy of delight, and even Juno appeared to regard her with the same pleasure as her own offspring."

The feet of the Minerva, the serpent and olive tree in Plate 8, agree entirely with the representation here given, and with the figure frequently found on Athenian coins:⁽⁴⁾ they could not have been adapted to any other situation, for their position is the reverse of the western statue of Minerva,⁽⁵⁾ their proportion (belonging to a figure

² See Spon and Wheler, and Leake's *Topography of Athens*, p. 236. This opinion has been combated at great length by Quatremère de Quincy.—It may be remarked, that all the errors of the writers on this subject have arisen from the want of that examination of the graphic portion of the enquiry which has now been undertaken.

³ Philost. *Icon.* in 'Αθηναϊκὰ γόναυ.

⁴ See the Vignette.

⁵ Mr. Wilkins (see Walpole's *Turkey*) attributes them to the Neptune; but these feet are clothed in sandals, and are of feminine form and proportion, whereas the Neptune, according to the usual representations of this Deity, was naked—and the fragment in the British Museum would lead us to expect a larger and far more masculine expression of these members.

about 9 feet high) and attitude are suited to the place in the pediment, here assigned to them.

And it was more probably thus that the goddess with all her attributes, glorious and completely armed, was represented to have displayed herself to the assembled gods assisting at her birth.⁽⁶⁾

To the left, Iris, on the confines of Olympus, conveys the happy intelligence to Ceres and Proserpine, the personifications of the earth and the infernal regions.

The reference of Hercules to the Sun, whose chariot rises in the extreme angle, has already been observed, as accounting for his position there: having attained these blissful regions, the demi-god inclines his eyes to the earth and the scenes of his former exploits; while those of the other figures, as Ceres and Proserpine, were probably directed towards the miracle before them.

To the right the Victory may well have corresponded with the Iris. Of the family of the Titans, and like Iris light in her form, the Goddess seems directed by the Fates, who foretel the destinies of new born infants, to confirm the birth, and accompany the warrior Virgin as her sure associate.

The Fates (*Moïrai*), according to the Greek system of art (always referring to the beautiful), seem to represent the three ages in these figures by their attitudes as well as their persons; the first,

* M. Quatremère de Quincy has been induced, by an ancient patera or mirror in the Gallery of Bologna, to suppose that the actual birth was here represented; and Minerva, in infantine proportions, is produced from the labouring brain of the father of the gods, assisted by Juno Lucina and Ilithyia. But so painful a mode of describing this event does not appear suited to representation by sculpture, nor to the dignity of the subject.

M. Quatremère de Quincy has fallen into a graphic error of a more obvious description: his engraver, not having delineated the Pediment according to the exact admeasurement, has given to the Hercules and the figures in the angle a smaller proportion than they actually bear to the Tympanum, and a larger to the god in the centre than is warranted; by which means he has given space for appearance of the young Minerva, and plausibility to his hypothesis, though, according even to his representation, the Jupiter is not more important either in scale or design than the other figures of the group; whereas, from the western group, as well as from constant practice, we can have no doubt that he was of larger proportion.

Clotho, separate and independent, is expressive of active and vigorous youth; the second, Lachesis, supporting another in her lap, of the sedateness of middle age; the third, Atropos, in repose, is descriptive or emblematical of the languor of declining life.

The vacancy beyond was occupied by a figure of which no trace remains, probably Apollo, or Night, of whom the Fates were the daughters, descending into the ocean, the horses' heads about to be submerged; one of these is now in the British Museum, and has already been noticed. (Pl. 12.)

The metopes of this Front of the temple are for the most part so mutilated as to have hitherto remained undescribed. The subjects of many of them are however distinctly traceable. They are referable to Athenian mythology, the actions of the gods, of the heroes of the country, and sometimes of Minerva herself. As decorations to the entablature, and enhancing by their smaller scale the magnitude of the sculptures of the Pediment, and affording a beautiful gradation between the simplicity and breadth of the architrave and columns, and the richness of the *'Αετὸς*, they were of the utmost importance to the effect of the whole front.

In the metope No. 1, to the left, a hero in an ample tunic triumphs over another, who seems to be enveloped in a lion's skin.

2. This metope appears to represent Bacchus pursuing Lycurgus, king of Thrace, whom he caused to be devoured by panthers on Mount Rhodope.⁽⁷⁾

3. A combat, in which one of the heroes is fallen.

4. Apparently a female, perhaps Minerva Gigantophontis, has thrown a giant to the ground; behind her are indications of another figure; the corresponding metope (the 11th) has also three figures in relief.

5. Minerva, the tamer of horses.

6. Hercules delivers Theseus from confinement.⁽⁸⁾

⁷ Hyginus, Fab. 132.

⁸ Paus. Att. c. xvii.

7. Minerva seems to guide Pegasus: the goddess had aided Bellerophon in taming the animal and was thence called *χαλινίτις*, under which title she was worshipped in a temple at Corinth.⁽⁹⁾

8. Another combat.

9. Apollo recovers his tripod from Hercules. The energy and action of these figures cannot be sufficiently admired.

10. A personage in a chariot guides two horses; the subject of this metope is in symmetrical correspondence with the 5th.

11. Theseus appears to have vanquished the Minotaur, and to deliver an Athenian from the labyrinth.

12. Minerva inflicts punishment on Marsyas, who had taken up the flutes which the goddess had discarded as useless.

13. A single combat.

14. A female in a car rising from the sea: the waves are agitated by the horses, and the wheels are half immersed; fishes are leaping from the element. This can be no other than *Σελήνη* ascending, as Hesperus immediately above her declines into the ocean.

On the architrave were the golden shields taken from the Persians at Marathon, and suspended here as trophies; they were afterwards carried away by Lachares.⁽¹⁾ The traces of them are still distinctly seen, as well as the holes by which the bronze letters, recording the captor's names, were attached.

PLATE XXII.

THE RESTORATION OF THE WESTERN PEDIMENT.

The Marquis de Nointel found the western pediment far better preserved than the eastern, and Carrey, whom he employed, had it in his power, by greater diligence, to have conveyed this masterpiece

⁹ Paus. *Corinthiaca*, c. iv.

¹ Paus. *Att.* c. xxv.—Lachares, in the time of Demetrius, son of Antigonus, who for a short time had tyrannized over the Athenians, fled into Boeotia (B. C. 296,) and carried with him the golden shields from the Acropolis, and the ornaments which could be stripped from the statue of Minerva.

of art to posterity, so as to leave little or no doubt both as to the combination of the whole group, and the intention of each individual figure. But the researches, which connected ancient art under its noblest form with the modern world, and brought the school of Phidias in immediate contact with our own, were not attended with all those fortunate circumstances, which we should so ardently have desired; for neither was the time bestowed sufficient to give a representation of the subject with tolerable accuracy, nor was the artist fully competent to the task. Still is our obligation to the Marquis de Nointel infinite, for to the enlightened zeal of this Ambassador, in the first instance, and of the Earl of Elgin, in a similar office subsequently, we owe the only memorials existing of the sculptures of this important monument; which at the present period might perhaps have been completely destroyed. These drawings, though slight and imperfect, are invaluable, as affording us authority for the proper disposition of the fragments preserved to our time, and indicating the general effect and composition of the only *ἀερός* or pediment of antiquity which time had spared, or which could convey to us any just conception of the noblest productions of the Greeks in sculptural composition.

In this plate, as in that of the Eastern pediment, the fragments of the group have been measured and examined with the utmost diligence; whatever is deficient has been supplied from Carrey's drawings, or from conjecture founded on evidence of these and other authorities. A comparison will show the use that has been made of that imperfect work in this attempt to restore the original state of the Western pediment. A few observations upon Carrey's drawing will first be necessary.

It is very evident that the right of the centre of the composition had suffered considerably at an early period, for when visited by the Marquis de Nointel, a large group near the Neptune had already fallen. That and the statues immediately surrounding it probably-

threatened the same disaster; a mass of masonry composed of small stones was therefore raised to secure them, in which the lower part of the legs of both the principal figures, as well as of the female to the right, were immured, a precaution the more necessary as none of them were in any way attached to the tympanum, but each by the most admirable art, poised upon its own separate base wholly independent of external support.⁽²⁾

All the writers upon this subject have remarked the vacancy and have been at a loss to supply the deficiency:⁽³⁾ and the more accurate graphical investigation of the subject, which this Plate affords, renders it still more obvious.

The nature of these sculptural compositions requires that they should partake of that symmetry and regularity which were essentials in the architecture they were designed to adorn—among the Greeks at least this was a principle most rigidly adhered to.⁽⁴⁾ The necessity of some object of sufficient weight and importance in the group to counterbalance the horses of the car of Victory is apparent; and the vacant space indicated in the drawing of Carrey clearly shows that such a one existed. The description of the Amphitrite proves that she was by no means seated, but appeared to be wholly suspended by the arms, which are in the attitude of holding reins, in exact correspondence with the Victoria Apteros on the opposite

² The large stones composing the tympanum, most of which in the west front are still in their places, afford unquestionable evidence of this remarkable fact.

³ See M. Quatremère de Quincy, *Restitution des deux frontons du Temple de Minerve*, p. 40. "J'ai déjà dit que le dessin de Nointel fait presumer, par le grand vide à gauche de Neptune, qu'un objet quelconque devoit l'avoir rempli."

And Col. Leake, in his *Topography of Athens*, p. 250. "There is a vacancy which indicates that one statue at least was wanting in this part of the composition."

And Mr. Wilkins (see Walpole's *Travels in Turkey*) remarks this void, and suggests that the car may have been drawn by dolphins.

⁴ See the description by Pausanias, lib. v. c. x. of the Temple of Jupiter at Olympia, in which the figures are in exact equilibrium in either frontispiece.

Also that of the compositions adorning the frontispieces of the Temple of Jupiter Panhellenius at Ægina, in the *Journal of Science*, No. 12.

side. Amphitrite, in her car drawn by horses, rising from the ground which Neptune had opened with his trident, may thus have signified the salt spring, which is said to have flowed from the stroke, as well as his authority over the sea.

These supplied, the rest of the composition is exactly balanced, the same number of figures on either side, the same equilibrium of masses, preserve the symmetry, while the groups and attitudes afford a continual variety, and thus obviate the monotony which might otherwise result, keeping up the interest of the spectator by combinations, which, from their high relief, would offer a different aspect from every point of view.

As the descriptions of the contest, which have reached us, vary in every instance, the Poet has never probably adhered to any existing representation; none of them correspond with the fact here represented, but it is remarkable also that none of them differ wholly from it,⁽⁵⁾ due allowance being made for the local mythology and the nature of the composition in which the subject was conveyed.

It would require an acquaintance with the mythology of Athens, which is now hopeless, to describe the personages represented by the figures on either side satisfactorily. The absence of the heads and of all symbols renders every conjecture hazardous and uncertain. It is probable that the divinities on either side of the contending parties are such as would be naturally associated with their worship, and give most weight to their cause.

⁵ Aristid. Orat. Panath. p. 183. Φανέντων δὲ τῶν συμβόλων ἐκατέρωθεν, τοῦ τε ῥοθίου καὶ τοῦ θαλλοῦ, καὶ μὲν Ἀθηνᾶ κ. τ. λ.

The application of the Fable of the Metamorphosis of Arachne, by Ovid, would also be perfectly reconcileable.

Stare Deum pelagi, longoque ferire tridente
Aspera saxa facit, medioque è vulnere saxi
Exsiluisse ferum. (Met. vi. 75.)

Paus. lib. i. c. xxiv. describes a group in the Acropolis, representing the Contest, in which Neptune produces a wave, and Minerva the olive tree.

It was perfectly conformable to the religious notions which, according to Pausanias, prevailed in various parts of Greece, but particularly in Athens, to represent each of the contending deities under the distinguishing title of ἵππιος. Their claim to the introduction of the horse for the use of man, and of rendering it subservient to his purposes, being esteemed equal, and their worship as Neptune ἵππιος⁽⁶⁾ and Minerva ἵππια⁽⁷⁾ being every where established. The magnificence and variety obtained by the introduction of the horses into the group was doubtless an additional inducement with the artist in the general design. On the left Minerva points to the car of Victory; Erectheus, as her πάρεδρος or assistant in the invention of war chariots, accompanies her. In the frieze of the Panathenaic procession a similar disposition of figures is frequently observable.

It is highly probable that the group next to the Victoria Apteros are Ceres and Proserpine, and the young Iacchus.⁽⁸⁾

It is a sufficient reason for the appearance of these deities in the train of Minerva, on an occasion so interesting to the Athenians, that they were the peculiar objects of worship in the Eleusinian mysteries. Their importance too in the mythology of this people would entitle them to marked distinction in a composition, the object of which was to gratify the national pride as well as the religion of Athens.

It is probable that the principal figure of the following group may represent Cecrops, whom the Athenians revered as a god, and who had been witness, before the assembly of the divinities, to the

⁶ Paus. lib. i. c. ii. lib. vi. c. xx. lib. vii. c. xxi. lib. viii. c. xxv.

⁷ Paus. lib. viii. c. xlvii. lib. i. c. xxx. lib. i. c. xxxi. lib. v. c. xv.

⁸ See M. Quatremère de Quincy, *Restitution des deux Frontons du Temple de Minerve*, p. 40. Col. Leake has suggested that they might represent Cecrops and his three daughters, Pandrosos, Herse, and Aglauros, and his son Erysichthon; but, though at the first sight this supposition is highly plausible, it is not probable that the deities or personages in the train of Minerva would be inferior in consequence to those on the side of Neptune.

prodigy wrought by Minerva.⁽⁹⁾ The female may be Pandrosos, whose temple (as well as that of Erectheus) was beneath the eye of the spectator as he contemplated these figures, being within a few yards of this angle of the Parthenon. As local deities, to whom the gratitude and affections of the country were due, their title to this position would seem to be sufficiently established. For the same reasons, the reclining figure in the angle, which was of all those in this pediment nearest the Temple of Theseus, might in all probability represent that hero. They behold with delight the victory achieved by their adored and peculiar deity, already admitted to the assembly of the gods. Between these last, the drawings of Carrey, as well as of Pars,⁽¹⁾ exhibit a space which must have been occupied by a figure, probably a female, as best contrasting with the male figures on either side. On the right,⁽²⁾ Neptune striking the earth with his trident, produces Amphitrite and her car, accompanied, like that of Victory, by a personage seemingly female, in correspondence with the *πάρεδρος* opposite, controuling the horses.

The character of the statue beyond, as well as the two infants on either side, leave no doubt that this group represents Latona⁽³⁾ with her children Apollo and Diana. Equally probable is the association of Thalassa⁽⁴⁾ with young Venus in her lap, who appear to be designated by the next statues; a similar group is described in the temple of Neptune at Corinth. Probably Thetis or one of the

⁹ See Apollod. b. 3. c. 14.

¹ British Museum.

² Neptune and Minerva divide the centre, as if the combat were still in suspense, no object exactly occupying the apex of the Tympanum; and this very probably differed from the eastern or front, and may have been designed to mark its subseriency.

³ A statue of Latona and her children, by Praxiteles, was seen at Megara. Paus. Att. c. xlv.

⁴ Paus. Corinth. c. i. describes, in the offering of Herodes Atticus, Thalassa with Venus in her lap.

Col. Leake has suggested, see Topography of Athens, p. 252, Maia with the young Mercury in her lap.

Nereides accompanies them, and seems to belong to the group. No deities would give greater weight to his pretensions, or be more appropriately placed here.

The two following personages have no characteristic marks to define their significations. They may be Mars and Vesta, or the Cephissus and the Callirhoe.

The metopes of the western frize, with the exception of the seventh and eighth, which have been restored in order to complete the representation of this frontispiece, are sufficiently preserved to explain their original intention; they represent combatants, alternately equestrian, and on foot, and probably related to the warlike exploits of the Athenians in the heroic ages, since no recorded action can be distinguished; and the inferiority of these subjects affords a further proof, if indeed any other were necessary, that the west was the back of the temple.

13 14 2
The ninth and fourteenth represent combats of the Greeks with Amazons, over whom they triumph. Of the equestrian subjects, the first, third, and sixth are remarkable for their spirit and beauty. On this architrave the golden shields were suspended over each column only: nor are there any traces here of inscriptions, as in the eastern architrave.

The *âerol* or pediments, in which the Greeks delighted to display those great mythological and historical representations so interesting to their religious and patriotic feelings, formed an essential part of the whole design of the temple. The sculptures of the pediments bore at least an equal degree of importance with the architecture, which was indeed the frame and vehicle of these surprising works, and in some degree subservient to them; since we find generally, and particularly in this instance of the Parthenon, that the sculptor had the leading influence in the superintendence and design.

It was not from the extent and bulk of the whole edifice, as among the moderns, that the architecture of the Greeks derived

its effect, for in this respect the Grecian temple is inferior; but it was in the solidity and regularity of the parts, the exquisite workmanship, and the superiority of art;—the eye could trace each ornament minutely, and every portion of the work was within its reach.

The form of the temple, as exhibited under Pericles, had been employed by the Greeks with little variation for several centuries previously; and during a period of unexampled general prosperity and splendor amongst that gifted people, the vast number of magnificent works, and the great practice of the able artists occupied in them, had reduced the art of composition, in statuary adapted to pediments, to fixed and certain principles.

The number of figures introduced into the *ἀετὸς* depended on the style or number of columns of which the front was composed, and was proportioned to the size of the order: thus in the Parthenon, which was octastyle, from twenty to twenty-five figures appear to have been employed; in the temple of Jupiter at Olympia, which was hexastyle, from eleven to fifteen; in the hexastyle temple of Jupiter Panhellenius at Ægina, erected probably one hundred years before either of these examples, the same number, from eleven to fifteen, were used.

An exact symmetry of the masses or groups, in correspondence with the architectural arrangement, was essential in the decoration of an edifice, in which order and regularity were the chief sources of effect.⁽⁵⁾ To these groups the sculptor's art was to give every variety consistent with this principle, and the nature of the work contributed to this important result, for entire statues could not fail to produce new combinations from every point of view, and a constant change of effect in the light and shade with every hour of the day. Their relief was encreased by an additional depth in the tympanum,

⁵ See Aristotle, Poet. c. viii. τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστὶ.

which in the Parthenon receded nine inches within the face of the entablature.⁽⁶⁾

An increased magnitude is given to those figures which are engaged in the chief action ; the dimensions of the others correspond with their relative importance, so as, without shocking the eye, to fix the attention more strikingly upon the principals : and the triangular form and inclination of the pediments naturally induced this arrangement. So disposed as to conform to the prescribed outline without constraint, the composition of the group was regular ; in the details, the sculptor found ample field for variety in the opposition of attitudes, of sexes, of the naked and draped figures, in the introduction of animals, and of various materials. For the fragments show that the weapons, the reins of the horses, and other accessories were in metal, probably gilt ; and the eyes of some of the principal figures were relieved by the introduction of precious stones, which gave a higher finish and vivacity to them. Nor can it be doubted that colour was introduced ; the marbles of Ægina exhibit abundant proofs of the practice of painting, both in the statues and the architecture around them, several members of which were enriched with painted ornaments, in gold, vermillion, and blue.⁽⁷⁾

Indications of colour in the marbles of the Parthenon are apparent in several portions both of the sculpture and architecture, after an exposure of more than 2000 years to the inclemencies of the weather. The ancient edifices of Egypt furnish abundant examples of this practice ; and many of the remains of Grecian architecture, on their first discovery from the earth, show the colours in all their freshness.

⁶ The Tympanum was composed in the Parthenon of ten large slabs, forming a smooth back, showing only nine perpendicular joints behind the statues.

⁷ In the Temple of Ægina, the Tympanum was painted a light blue. Many fragments of it were discovered in the ruins.

PLATE XXIII.

It is not consistent with the limits of these descriptions to detail the architecture of the Parthenon,⁽⁸⁾ any farther than is necessary to explain the relative situations of the sculpture, and to convey an accurate idea of the whole design.

The Hecatompodon,⁽⁹⁾ burnt by the Persians, appears to have been nearly of equal dimensions with the present edifice in the front, though shorter in the flanks by 50 feet,⁽¹⁾ and, like all the early temples of Greece, hexastyle. The columns, the fragments of which are still existing in the walls of the Acropolis, appear to have been of equal size with those of the present temple. In its renovated form as an octastyle, the parts were more numerous, and a greater magnificence in the general effect was attained. The pediments, by this arrangement bearing a larger proportion to the whole, admitted of more figures in the group which decorated them; the metopes also, being multiplied, afforded more abundant subjects and occupation for the artists of all degrees, with whom Athens abounded. The cella became wider and of more elegant proportions than is possible in an hexastyle arrangement; and better suited to receive the chryselephantine statue, which was to be the Palladium of the Acropolis, and the wonder of Greece.

The Parthenon was constructed of white marble from Mount Pentelicus. It stood on a platform of about 4 feet 6 inches high, and consisted of a cell, surrounded with a peristyle of 46 columns 6 feet 2 inches in diameter at the base and 34 feet in height, stand-

⁸ This appellation, ὁ Παρθενών, the virgin's habitation, was derived from the name by which the Goddess was commonly called, ἡ Παρθένο.

⁹ So called from the harmony of its proportions—διὰ κάλλος καὶ εὐρυθμίαν, οὐ διὰ μέγεθος. Harpocrat. in Ἑκατόμπεδον.

¹ Ἑκατόμπεδος νεὼς ἐν τῇ Ἀκροπόλει μείζων τῶν ἐμπρησθέντος ὑπὸ τῶν Περσῶν ποσὶ πεντήκοντα. Hesych. in Ἑκατόμπεδος.

ing on a pavement, to which there was an ascent of 3 steps. The total height above the platform was about 65 feet. Within the peristyle, at either front, there was an interior range of 6 columns standing before the pronaos and posticum, which, contrary to the usual practice, were alike, because the latter presented itself, more conspicuously than the eastern or principal front, to the Piræus and sea-coast, and to the Propylæa or entrance to the Acropolis itself.

This arrangement of the columns before the antae appears to have been an invention of Ictinus, employed⁽²⁾ for the first time in this work: so important indeed were the inventions applied to this temple, and all the operations connected with it, that they were recorded in a book composed by Ictinus and Carpion.⁽³⁾ There was an ascent of two steps into the vestibules from the peristyle.

The cell, which was 62 feet 6 inches broad within, was divided into two unequal chambers, of which the western was 43 feet 10 inches long and the eastern 98 feet 7 inches; the former, designed as the opisthodomus or treasury of the temple, does not appear to have had any communication with the cella in which the statue was placed: its ceiling was supported by 4 columns of about 4 feet in diameter. The western front, for the reasons already explained, was adorned with a posticum and doorway, apparently of equal magnificence with those of the eastern, which was the entrance to the cella. The ceiling of the latter was supported by 16 columns of about 3 feet in diameter. It is not known of what order were the interior columns of either chamber. The lines on the plan describe the slabs of marble composing the pavement of the

² Item generibus aliis constituentur Ædes, ex iisdem Symmetriis ordinatæ, et alio genere dispositionis habentes, uti est Castoris in Circo Flaminio, et inter duos lucos Vejovis—item argutius nemori Dianæ columnis adjectis dextra ac sinistra, ad humeros pronai.—Hoc autem genere prima facta ædes, uti est Castoris in Circo, Athenis in arce Minervæ. Vitruvius, lib. iv.

³ Postea Selenus———edidit volumen———item de æde Minervæ Dorica quæ est in Athenis in arce Ictinus et Carpion. Vitruvius, lib. vii.

interior; they exhibit in an unquestionable manner the situations of the columns both in the cella and opisthodomus. In the latter the 4 larger slabs show the 4 columns, and in the cella the alternate pavings show the 16 columns. The traces of the diameters were discoverable in some of them. Those of the western chamber having been thirty six feet in height, their proportion must have been nearly the same as that of the Ionic columns of the vestibule of the Propylæa: whence it seems highly probable that the same order was used in the interior of both these contemporary buildings. In the eastern chamber of the Parthenon the smallness of the diameter of the columns leaves little doubt that there was an upper range, as in the temples of Paestum and Ægina. Within the cella was an example of chryselephantine sculpture,⁽⁴⁾ having but one rival in Greece. The statue of the goddess in ivory and gold, according to Pliny, was 39 feet 7 inches high,⁽⁵⁾ exclusive of the pedestal which was from 8 to 12 feet high. The spear which she held in the left hand was supported by a sphinx of brass, and near it was the Erichthonian serpent. Upon the convex side of the shield, which was placed on the ground, was a representation of the battle of the Greeks and Amazons, and on its concave side the contest of the Gods and Giants.⁽⁶⁾ On the edges of the sole of the sandals, which was of the Tyrrhenean fashion, probably from 12 to 18 inches thick, was the battle of the Centaurs and Lapithæ.

Plato informs us that the eyes of the Minerva were of ivory, except the pupils which were of precious stones.⁽⁷⁾ Pausanias tells us the figure of a sphinx occupied the summit of the helmet, on either side of which were griffins (γρυπες): the statue was erect with a robe reaching to the feet, on the breast was a head of Medusa

⁴ According to Thucydides, the value of the gold amounted to 40 talents.

⁵ Pliny, l. xxxvi. c. iv. s. 4.

⁶ Ib. ib. He says the shield was embossed by Phidias with figures, and painted by him; but the interior of the shield was painted by Panæus.

⁷ Plato in Hipp. Maj. s. 23.

in ivory, which was stolen by Philæas or Philergus,⁽⁸⁾ and in one hand a victory 4 cubits high.

On the pedestal the birth of Pandora was represented in relief, with the twelve gods presenting her their several gifts.⁽⁹⁾ This imposing statue, composed of such precious materials, and of so many beautiful and elaborate parts, executed by the hand of Phidias himself, occupied the entire nave of the temple as a niche. The porticoes, the height of which was probably confined to the first order, were adorned with statues, of which two portraits (those of Hadrian and Iphicrates) are mentioned by Pausanias. These, as well as the paintings on the walls (especially mentioned by Pliny)⁽¹⁾ in the pronaos, were probably of the usual proportions in harmony with the order of architecture, while the statue of the goddess herself, the more imposing by the contrast, seen from the door at an angle of about thirty-seven degrees, must have produced an effect of surprise and admiration which might fully have justified the eulogies which works of this nature were said to have elicited from the beholders.⁽²⁾

The portion of the nave⁽³⁾ which was hypæthral, must have been

⁸ Isocr. adv. Callim. vol. ii. p. 511, ed. Battie.

⁹ Plin. Hist. Nat. lib. xxxvi. c. iv. s. 4. *Ibi Dii sunt xx numero nascentes*; which Stuart proposes to read, "*munera porrigentes*."

¹ Pliny, l. xxxv. c. xxxvi. s. 20. Protogenes represented the triremes *Paralus* and *Hammonias*, together with several other vessels on a smaller scale. The painting of the *Paralus* is praised by Cicero (in *Verrem* iv. c. lx.). Within the temple were portraits of Themistocles and Heliodorus; the former was dedicated by the sons of Themistocles. Paus. Attic. c. i. xxxvii.

² Quintilian. Inst. Orat. lib. xii. c. x. *Phidias diis quam hominibus efficiendis melior artifex traditur, in ebore vero longe citra æmulum vel si nihil nisi Minervam Athenis aut Olympium in Elide Jovem fecisset: cujus pulchritudo adjecisse aliquid etiam receptæ religioni videtur, adeo majestas operis Deum æquavit.*

Livy (l. xlv. c. 28) also relates of Paulus Æmilius, that at Olympia "*Jovem velut præsentem intuens motus animo est.*"

³ The Pantheon at Rome is abundantly lighted from an opening which is only one-fifth of the whole diameter, a much smaller proportion of the whole than is here suggested. A similar arrangement of the hypæthral portion of the roof is frequently seen in the sarcophagi of Greece, often made in imitation of temples.

towards the door, leaving a space for the parapetasma or peplus, which was to protect the chryselephantine statue from the inclemencies of the weather : that it served a purpose which occasioned its rapid decay is evident by the renewal of it at the quinquennial festival of the Panathenæa.

The conservation of a work so elaborately composed of wood and ivory must have required the most assiduous attention. Indeed Pausanias informs us that the extreme aridity of the climate was counteracted by a supply of moisture from the floor, which was immersed in water ; and the paving exhibits a sinking of $1\frac{1}{2}$ inches within the nave, which was expressly made for this purpose.

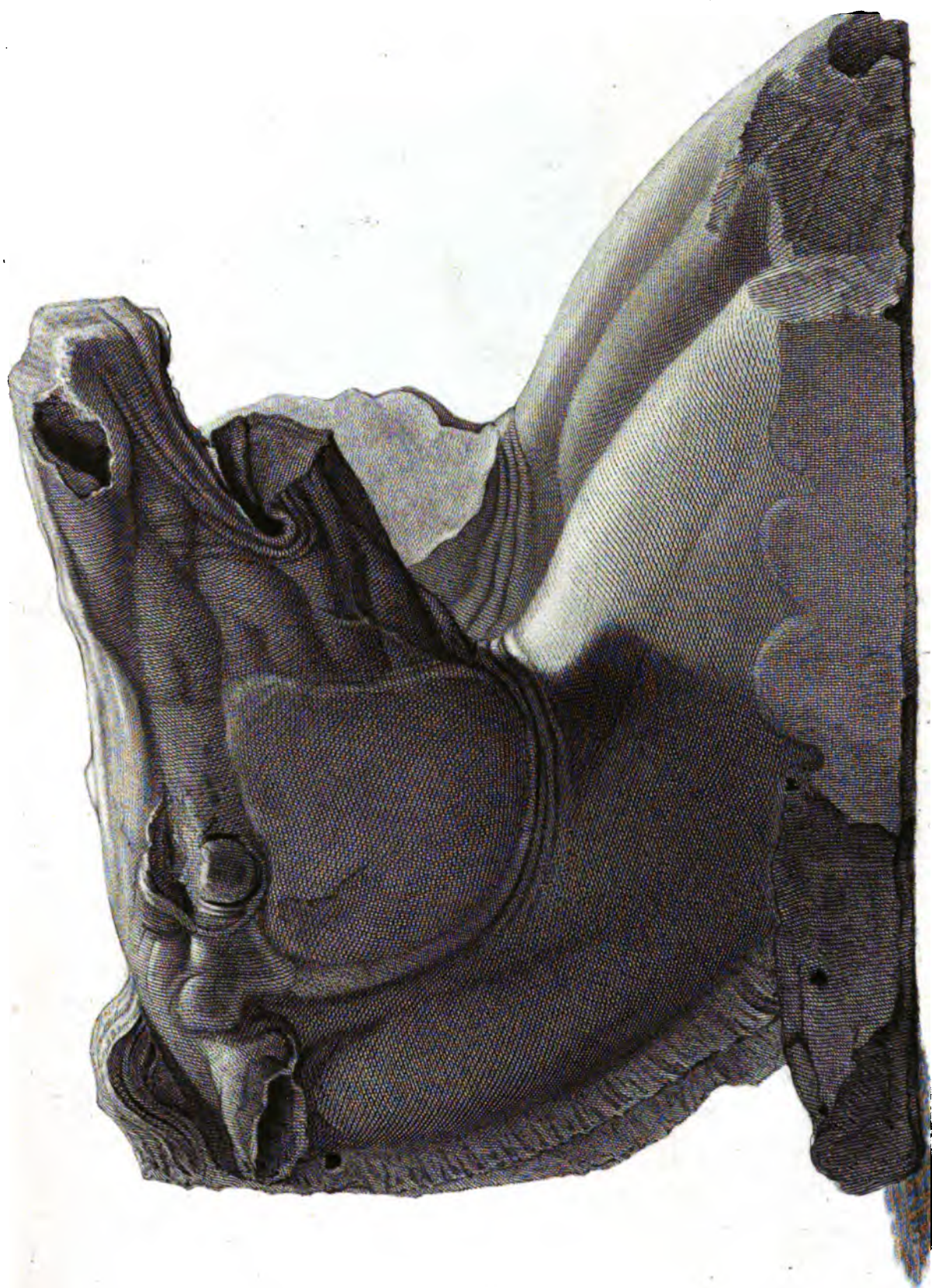
In further illustration of this plate, chiefly designed to explain the situations of the sculpture with which the temple was adorned, it is to be observed, that fig. 3. describes the situation of the frize representing the Panathenaic festival, which surrounded the whole cella and porticoes of the pronaos and posticum, and was 524 feet long. It is evident that in this position the direct rays of the sun could never reach it, and that it was lighted only by reflection from the pavement below, and could only be seen in an angle of $42\frac{1}{2}$ degrees. Its flatness is thus sufficiently explained ; for had it been in higher relief, the upper parts could not have been seen, and the shade projected by the sculpture would have made it extremely dark. Being wholly in the shade, it was subordinate to the other sculptural decorations of the temple in the pediment and metopes.

The terminations only of the exterior order are here shown, in which the situation of the metopes, which ranged along the flanks as well as the fronts, is expressed. The existing remains clearly show that very considerable ornaments were originally placed at the angles of the pediments : and it cannot be doubted that, conformably to the general practice, the apex of the temple was also similarly adorned.

The smaller acroteria surmounting the cornice, the tiles with which the temple was covered, the beams and the lacunaria, were all of marble. A more detailed description of these would, however, be foreign from the present subject.



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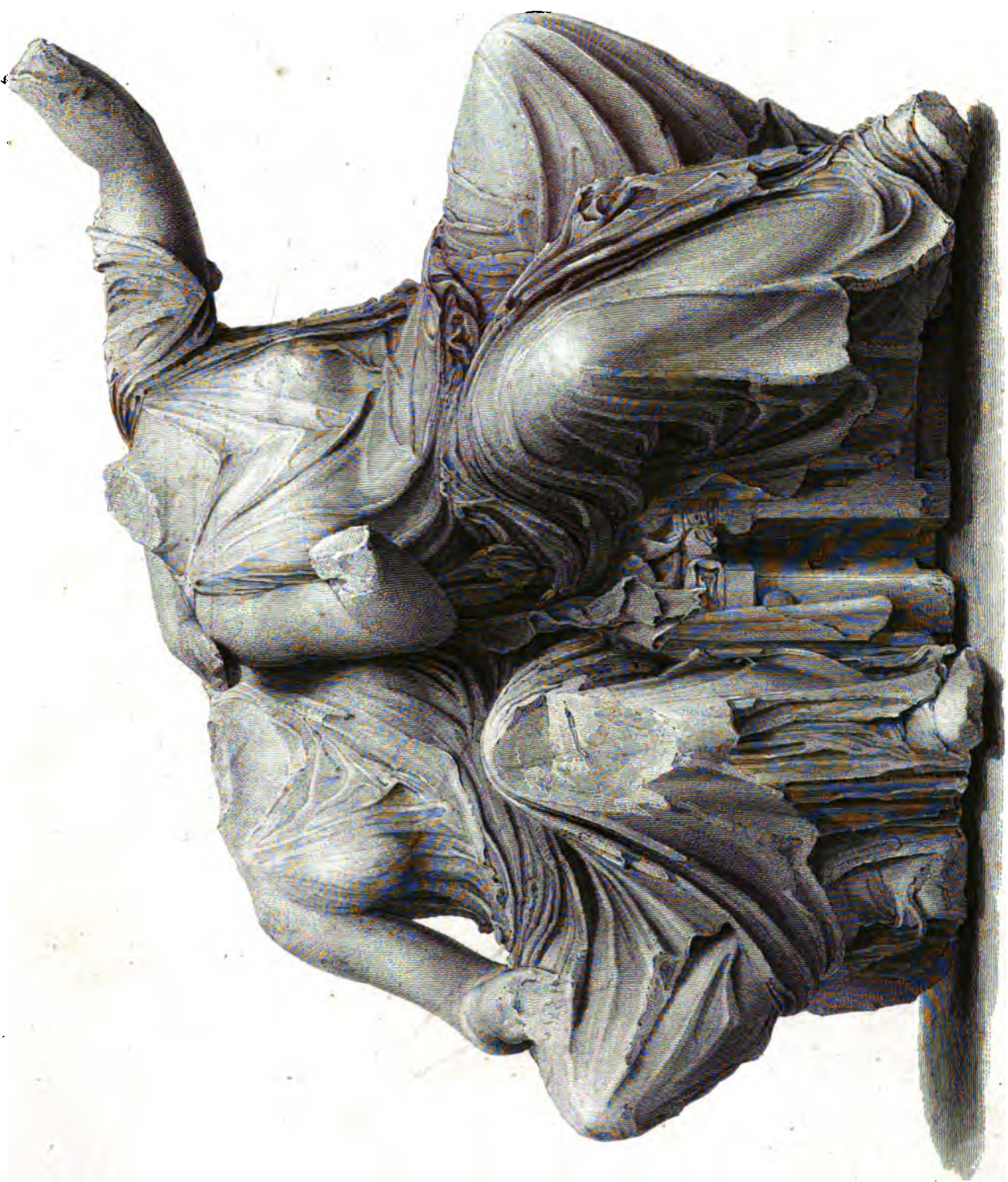


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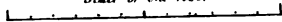




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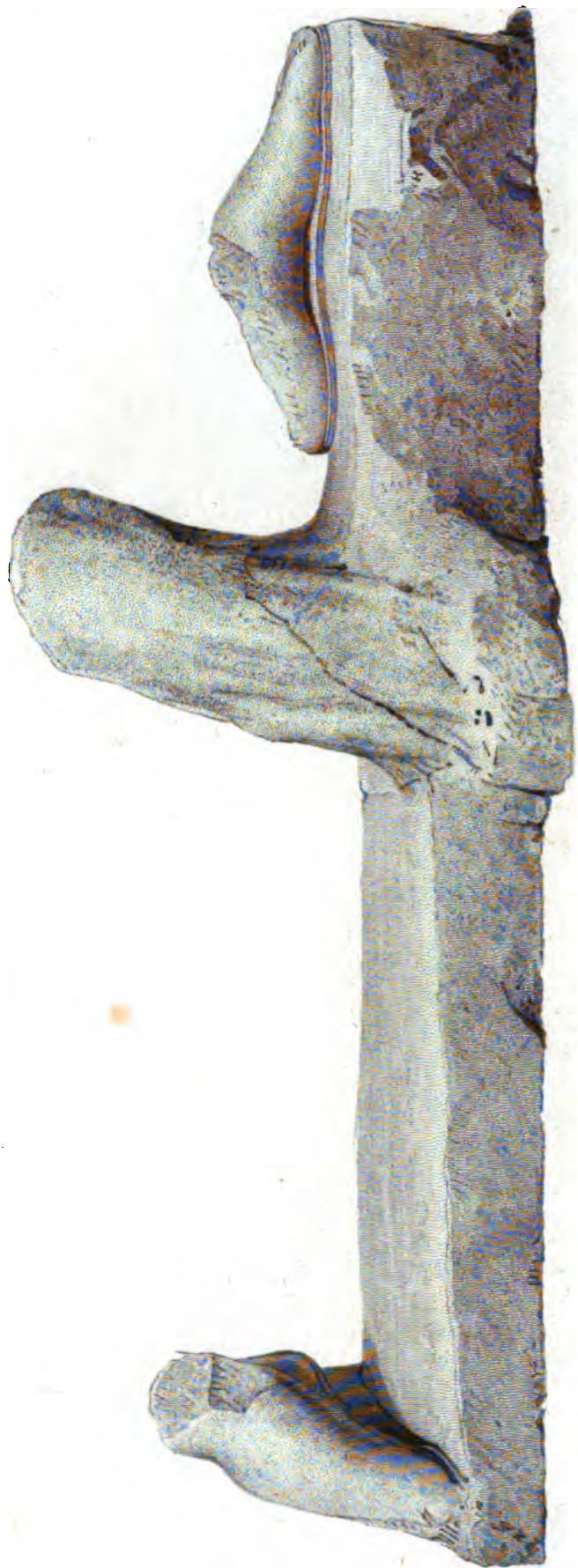


H. Carbould del.

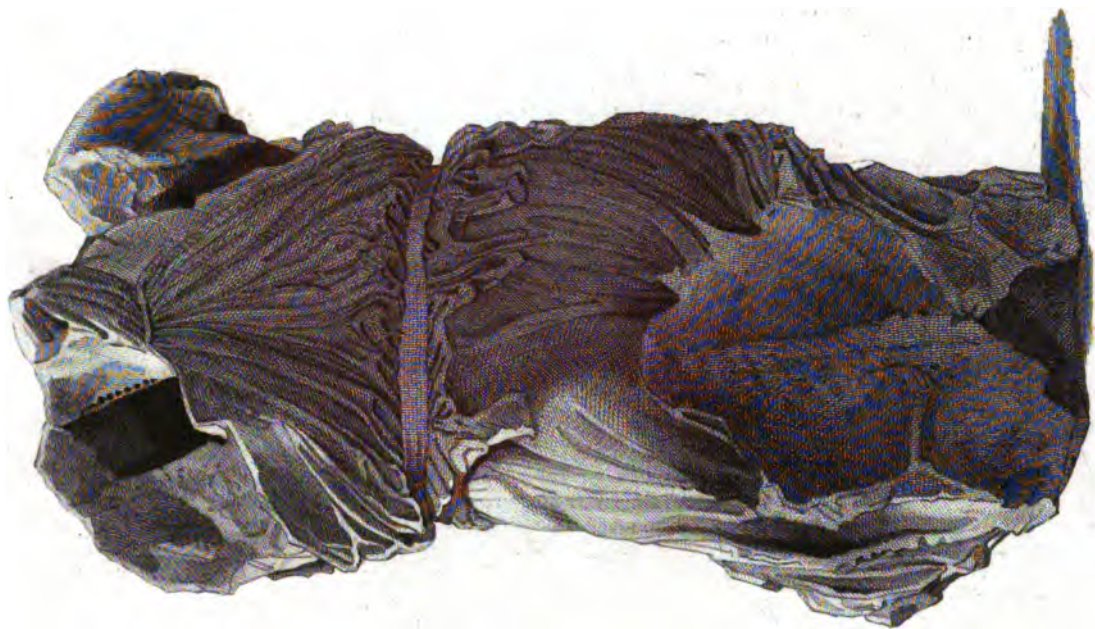
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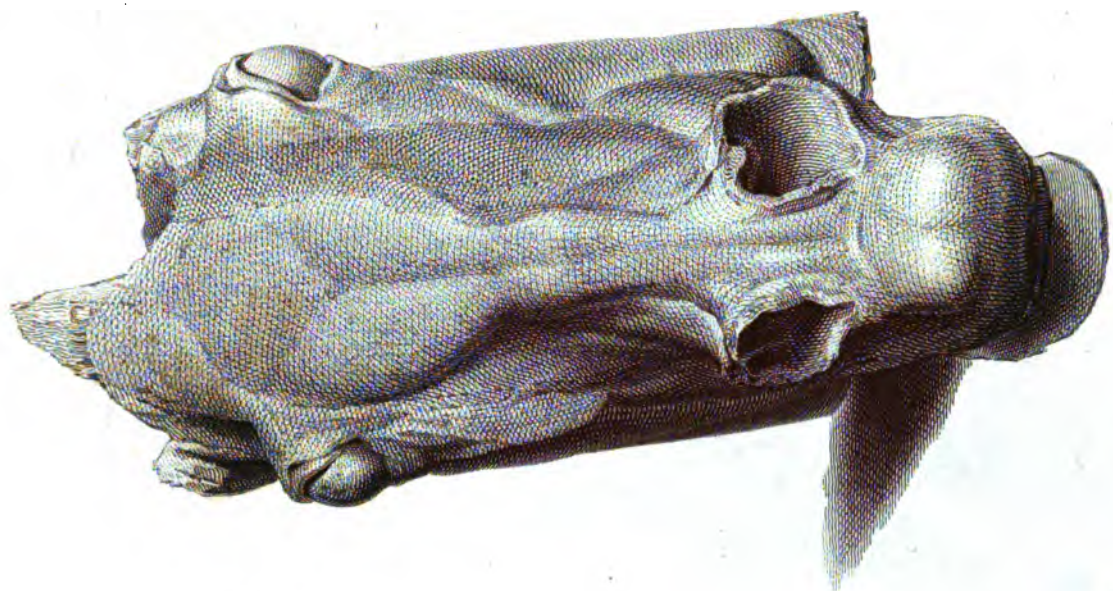
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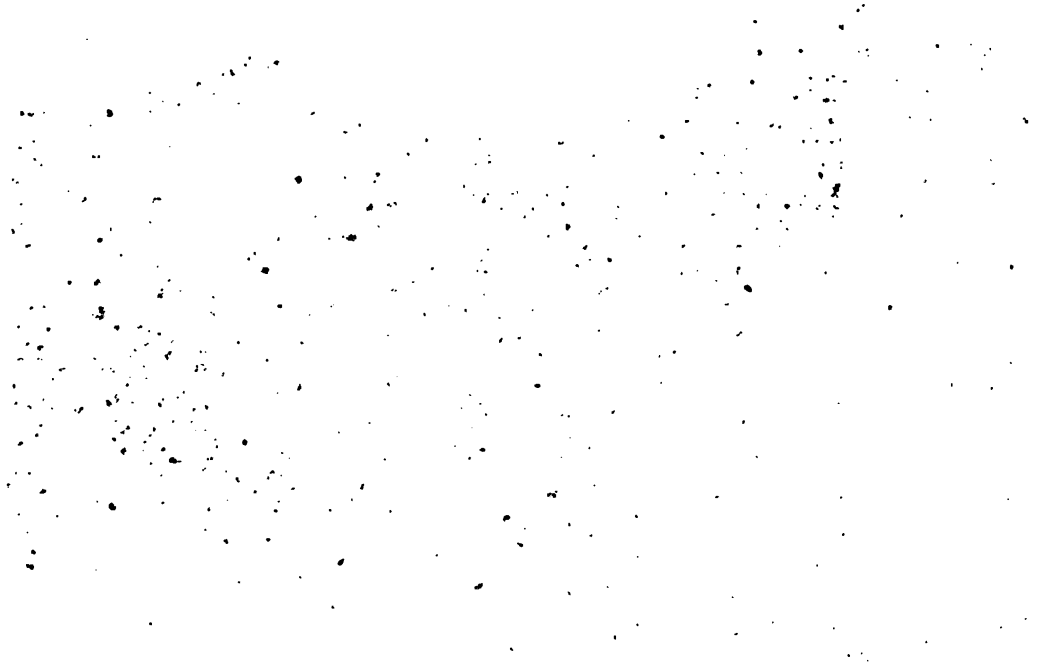
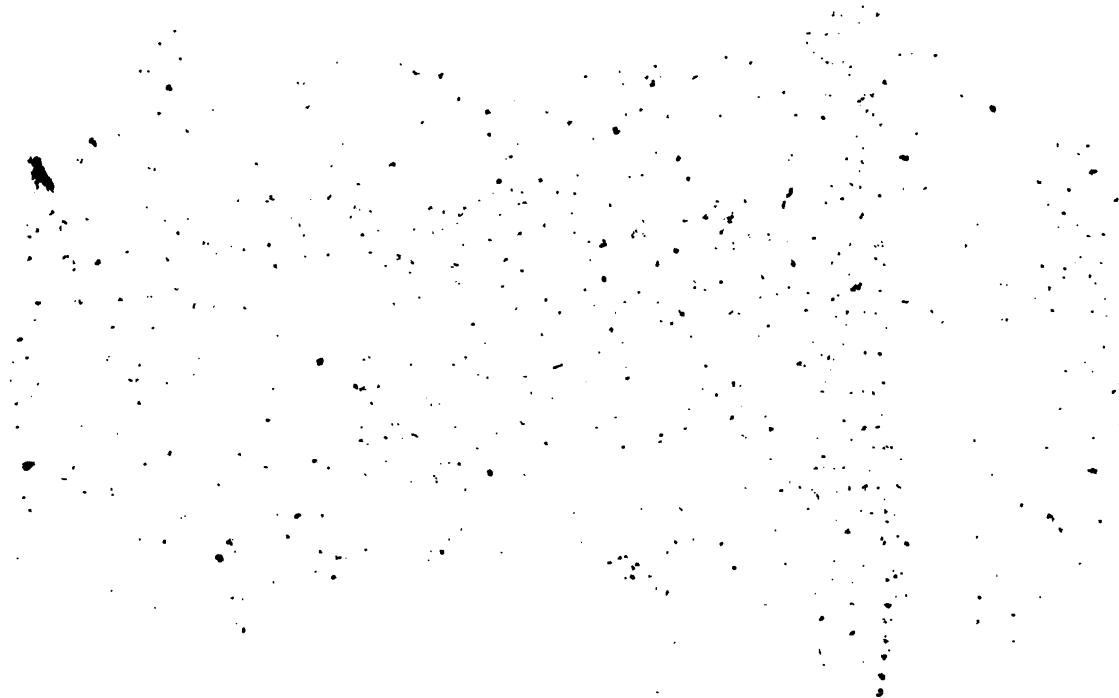


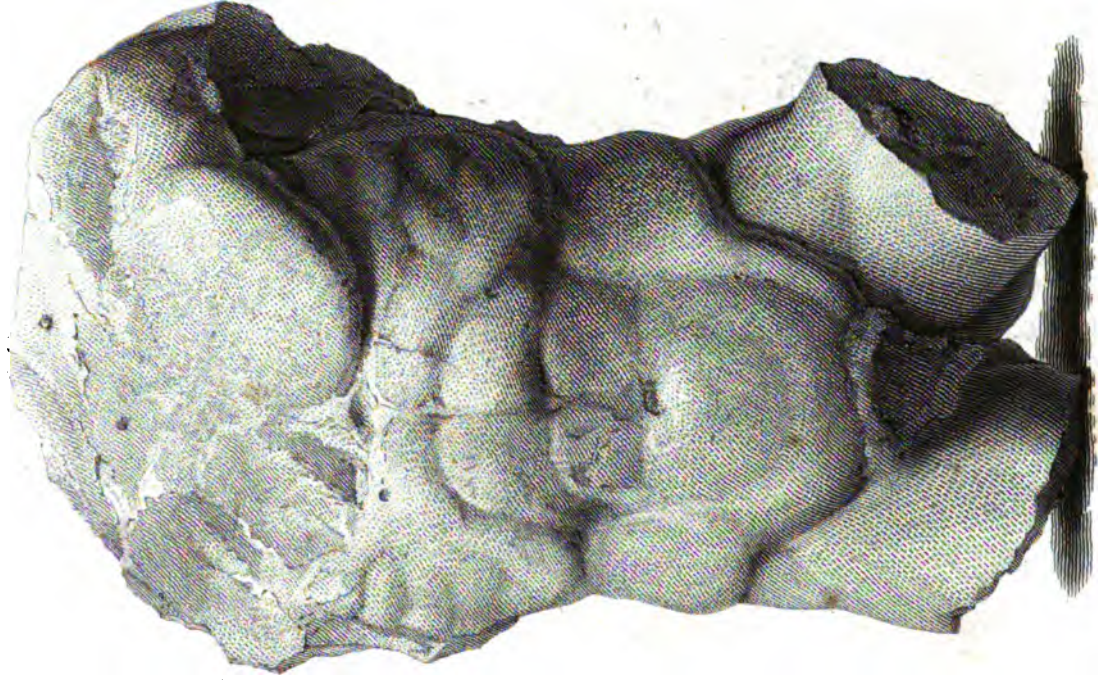
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H. Gerhard del.

C. Heath sculp.

London Published Novr 21st 1858, by the Trustees of the British Museum.





Scale of one foot.

H. G. Arnold del.

G. Lindbergh sculp.



scale of one foot.



Scale of one foot

Hatched del.

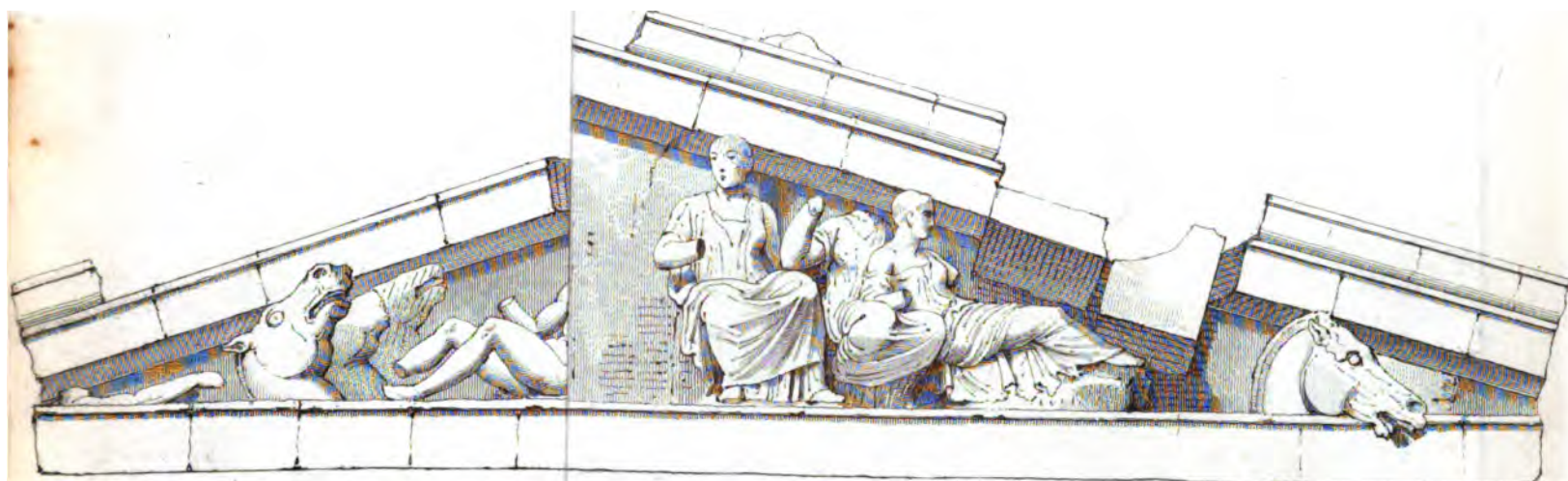
J.T. Woodward, del.

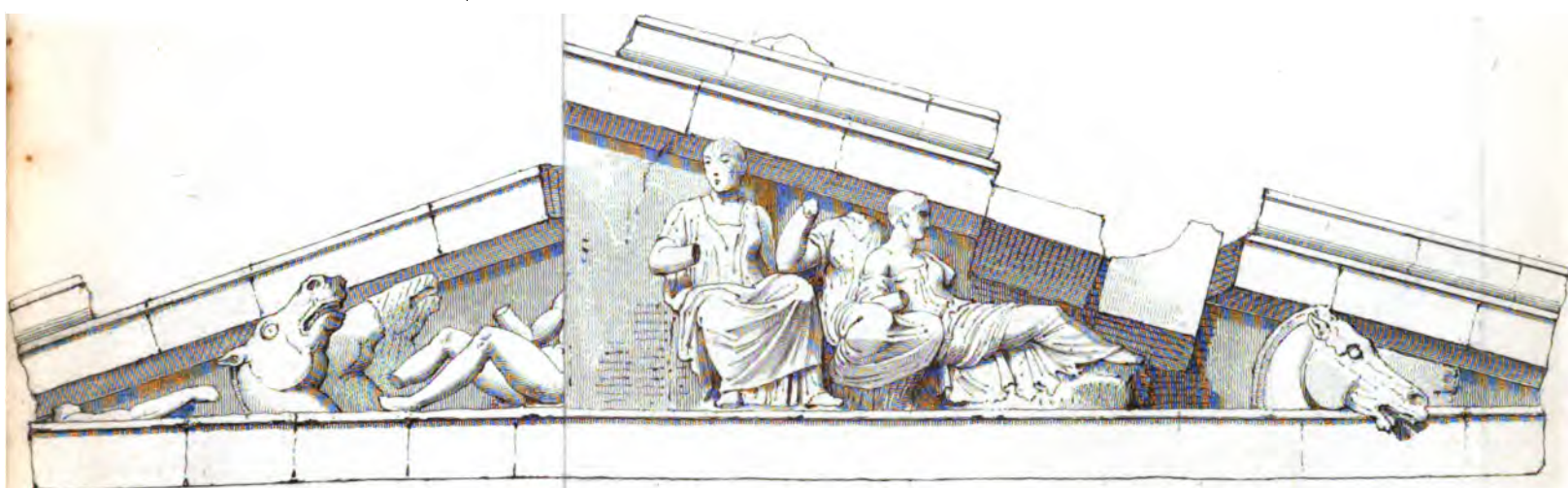


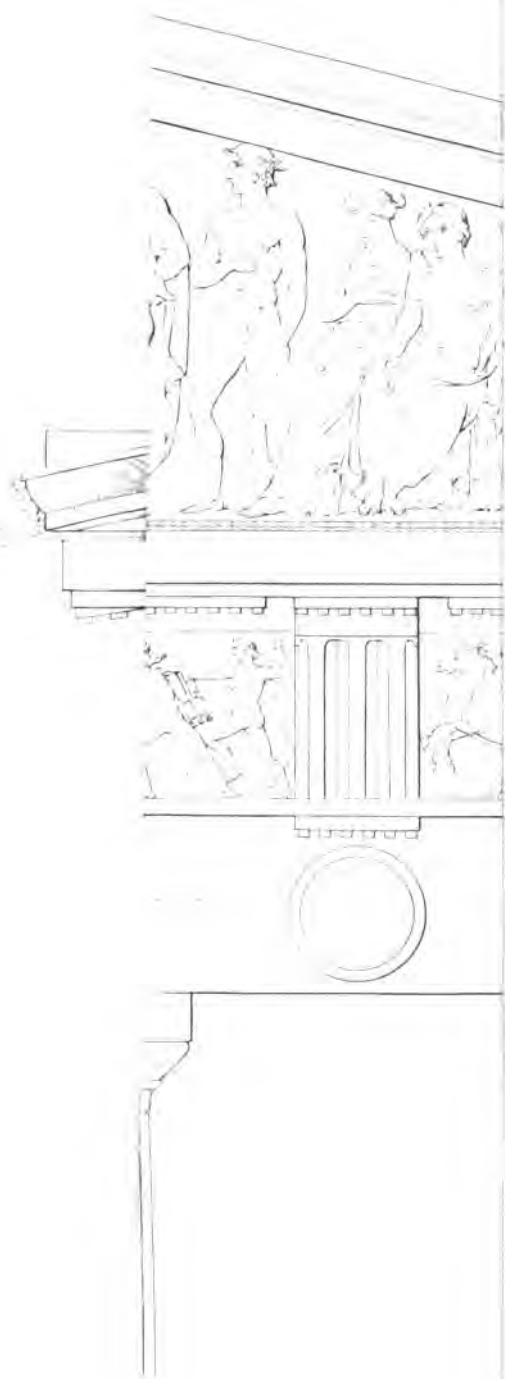
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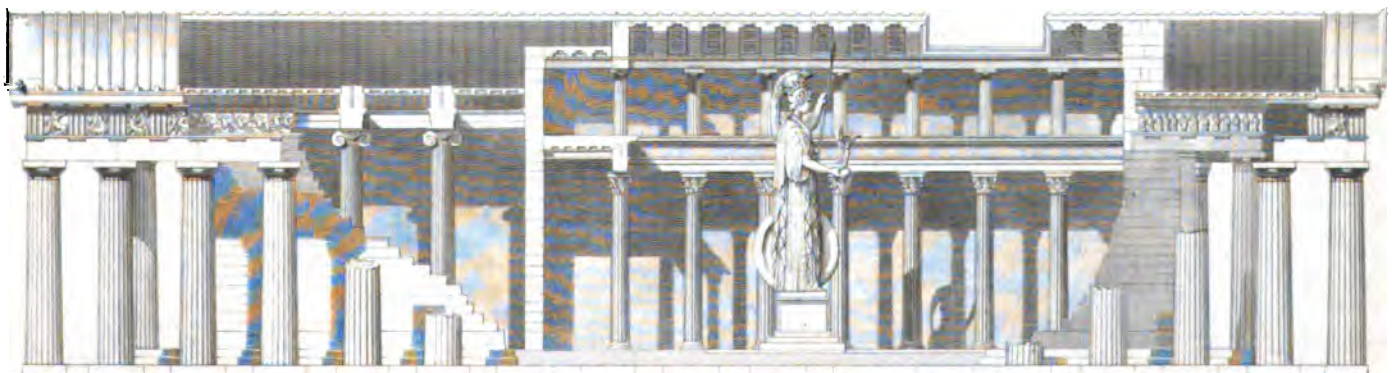
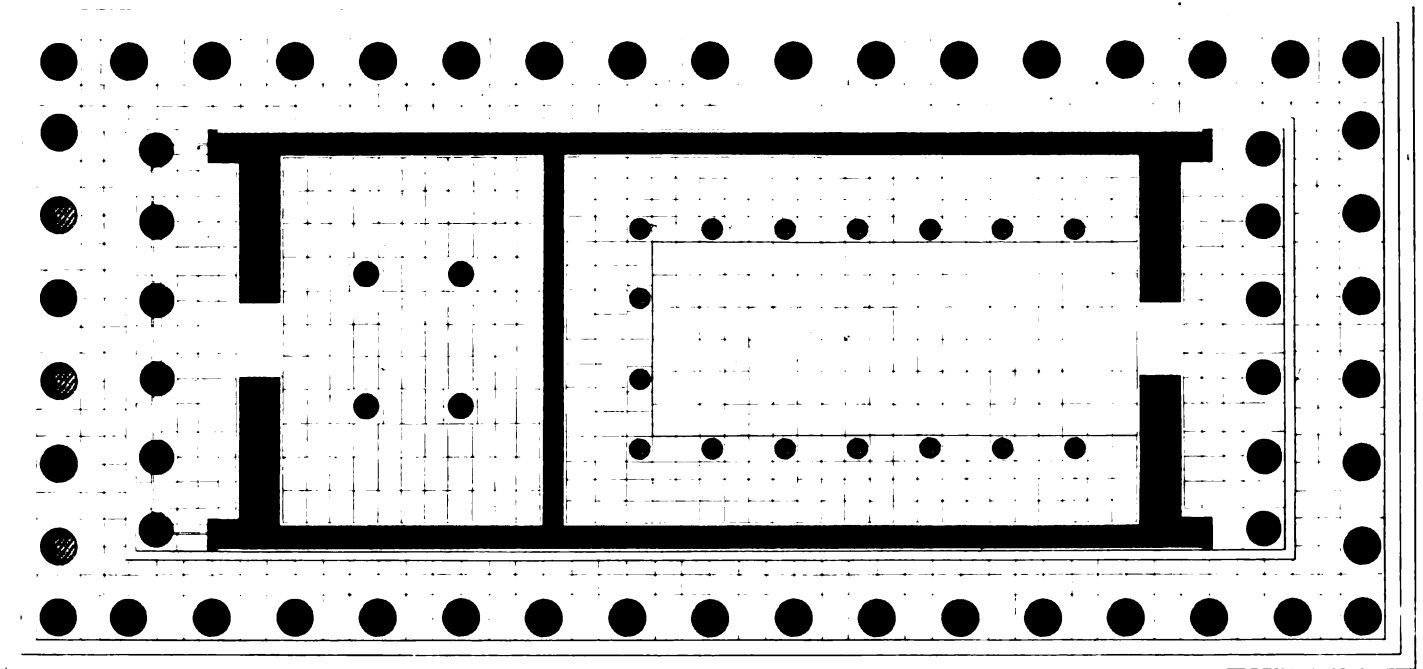
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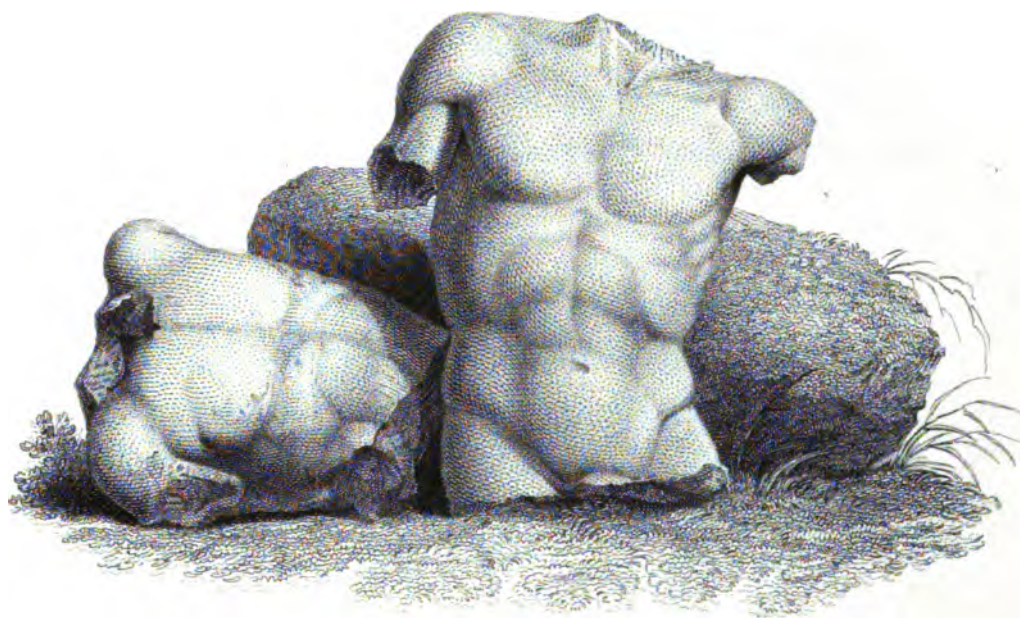






DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART VII.



LONDON:

H. Cortis del.

PRINTED BY W. NICOL, 51, PALL-MALL.

C. Heath sculp.

AND SOLD AT THE BRITISH MUSEUM; BY G. AND W. NICOL, PALL-MALL; LONGMAN,
REES, ORME, BROWN, GREEN, AND LONGMAN, PATERNOSTER-ROW; PAYNE AND
FOSS, PALL-MALL; J. AND A. ARCH, CORNHILL; HARDING AND LEPARD,
PALL-MALL EAST; AND W. PICKERING, CHANCERY-LANE.

1835.

ADVERTISEMENT.

THE present Volume is particularly devoted to the description of those Metopes of the Parthenon which were brought to England by Lord Elgin, and subsequently purchased by the Trustees of the British Museum ; and also of one deposited in the Royal Museum at Paris, a cast of which, in plaster, is arranged with the others in the Elgin Gallery.

The drawings have all been made by Mr. Corbould with the utmost fidelity, and with that feeling for the excellence of the sculpture, and nice discrimination of the various styles of the several artists by whom they were executed, which have justly conferred the highest reputation upon that gentleman's representations of the finest specimens of antique art.

The engravings for this portion of the work were numbered according to a drawing of the south side of the Temple, in the collection of Lord Elgin, before it was discovered that the Metopes were not arranged in that drawing with due regard to their original position in the building; the numbers on the Plates are consequently

erroneous; but it is hoped that all confusion will be avoided by the Table of Contents, which will shew the order in which the Metopes are at present placed, the figures attached to them in the former arrangement in the British Museum (under which they have been referred to in various publications), the situations which they actually occupied in the Temple, and the Numbers of the corresponding Plates in the present work.

C O N T E N T S.

	Present No. in Brit. Mus.	Former No. in Brit. Mus.	No. on Temple.	Plate.
Metope	1 .	. 11 .	. 2 .	. I.
	2 .	. 2 .	. 3 .	. II.
	3 .	. 8 .	. 4 .	VII. & XVII.
	4 .	. 12 .	. 5 .	. V.
	5 .	. 15 .	. 6 .	. XV.
	6 .	. 6 .	. 7 .	. III.
	7 .	. 4 .	. 8 .	. VI.
	8 .	. 5 .	. 9 .	. IV.
	9 10 .	. XVI.
	10 .	. 13 .	. 26 .	. VIII.
	11 .	. 7 .	. 27 .	. IX.
	12 .	. 1 .	. 28 .	. X.
	13 .	. 3 .	. 29 .	. XI.
	14 .	. 9 .	. 30 .	. XII.
	15 .	. 14 .	. 31 .	. XIII.
	16 .	. 10 .	. 32 .	. XIV.
General View of the Elgin Room .			.	. XVIII.
Ditto XIX.

The Vignette in the Title-page represents two fragments which have evidently been broken from some of the Metopes; both beautiful, but one considerably more so than the other.

BEFORE proceeding to a minute examination of the Metopes which are the subject of this volume, it may not be uninteresting to give a rapid sketch of the history of the Temple of which they formed a conspicuous decoration, of its erection and its devastation, and of the circumstances under which they were removed from their original situation, and have become a splendid acquisition to the British Museum.

After the Persian armies had been defeated and driven from Greece, and more especially after the defeats of Xerxes at Salamis and Mardonius at Plataea had delivered the country from the dread of any future invasion by the Persian monarchs, the Athenians turned their attention to the increased decoration of their city, which had suffered much by the devastations committed by their invaders. When Xerxes

took possession of the city in the year A. C. 480, he compelled the inhabitants to take refuge in their ships, and destroyed by fire a very large portion of the city ; his principal fury being directed against the defences, or the more conspicuous and sacred public buildings ; though the smaller and less venerated edifices did not altogether escape the destructive effect of the flames. The Hecatompedon or Great Temple of Minerva, of one hundred feet square, which had already stood for about three hundred years upon the Acropolis, and was, perhaps, the edifice of the Attic capital most dear to the feelings and affections of the people, was so entirely destroyed, that Themistocles did not hesitate to remove the ruins, and apply the scattered materials to complete the defences of the Acropolis. When Pericles had completed the military works which had been commenced by Themistocles, and proceeded in by Cimon, he contemplated the construction of several public buildings devoted to religious and civil purposes ; and having established an almost absolute influence in the government of the city, he resolved that its treasures should be liberally expended in the decoration of these intended edifices. Of all these, his favourite object seems to have been the construction of a Temple to be dedicated to Minerva, and to

be erected upon the site of the old Hecatompedon. The superintendence of this magnificent edifice he confided to Phidias, with instructions to employ in its construction and decoration the united talents of all the architects, sculptors, and other artists, whose labours might perfect the most magnificent and splendid Temple which had ever been dedicated to the purposes of Heathen worship. The architect engaged in this admirable construction was Ictinus, whose fame was already established by the erection of the Temple of Apollo Epicurius, at Phigalia, perhaps the most elegant and highly decorated of all the sacred edifices of Peloponnesus ; and who is also known as the builder of the Temple of Ceres and Proserpine at Eleusis, where the Athenians annually celebrated the mysteries which derived their name from that sacred edifice. Callicrates was engaged to assist him upon the present occasion, but whether in the capacity of an architect, seems somewhat doubtful ; as nothing further is known of him than that he was engaged in the addition to the Phaleric or Southern long wall, which protected the communications between the Peiræus and the city, and which was erected under the auspices of Pericles ; upon which occasion he was only the contractor for the expenses, and it is therefore probable, that this

was the capacity in which he was engaged in the erection of the Parthenon.*

This magnificent building, which, by its united excellencies of materials, design and decorations, was the most perfect ever executed, was remarkable for the simplicity of its construction. Its dimensions of two hundred and twenty-eight feet by one hundred and two, with a height of sixty-six feet to the top of the pediment, were sufficiently great to give an impression of grandeur and sublimity, undisturbed by any obtrusive subdivision of parts. In the Parthenon, whether viewed at a small or at a great distance, there was nothing to divert the spectator's contemplation from that simplicity and majesty of mass and outline, which forms the first and most remarkable object of admiration in a Greek Temple ; and it was not until the eye was satiated with the contemplation of the entire edifice, that the spectator was tempted to examine the decorations with which this building was so profusely

* See Leake's *Topography of Athens*, p. 237, *note*. This short sketch having been originally drawn up, without any view to publication, from former authors, and especially from the excellent work above quoted, few references were made at the time to the sources from which it was compiled ; and this, it is hoped, will be admitted as a sufficient apology for the omission of particular acknowledgments, even where the very words of an author have been adopted ; as will frequently be found to have been the case.

adorned. It was upon the highest summit of the Acropolis, that this magnificent structure was erected ; a situation which contributed greatly to the majesty and grandeur of its general appearance.

Few notices of this Temple, for several centuries after its completion, have been handed down to us. The testimony of Plutarch, after it had stood six hundred years, proves the excellency of the materials of which it had been constructed, and the care and skill with which the work had been executed. He describes this and other contemporary buildings, as still possessing all their original freshness ; and expresses his wonder, that buildings, remarkable for the rapidity with which they had been constructed, should nevertheless have been executed with such perfection, as seemed to have endued them with a perpetual youth. The slight notices of Pausanias, who wrote shortly after Plutarch, likewise intimate the perfect state of this edifice, though the statue of the Goddess within the cell had, two hundred and ten years before, been plundered of part of the gold of which it was composed, by Lachares the Tyrant, when he fled from Athens before Demetrius Poliorcetes. From the terms in which Pausanias describes this statue, it is not impro-

bable that the damage committed by Lachares had been repaired. It was about the year of our Lord 420, or full nine hundred years after its erection, that the very important event occurred of its conversion from a Pagan to a Christian Temple dedicated to the Virgin Mary ; but this circumstance, though it doubtless must have occasioned very great changes in the arrangement and decoration of the interior of the building, does not appear to have contributed in any degree to a tumultuous and wilful destruction, or any extensive detriment to the exterior ; though it is not improbable that the figure of Minerva, as the presiding deity of the Temple, might have attracted peculiar observation, and have been at this time removed. In Greece, and especially in Athens, the passions of the Christians were not roused to acts of violence by strong opposition or persecution ; the transition from Paganism to Christianity was gradual and peaceable ; and the Temples of the Heathen Greeks were transferred to the Christian ministers without a struggle. About the year 1460 of the Christian era, another remarkable change took place in the destination of this still splendid edifice ; for the Turks having now made themselves masters of Athens, the Parthenon was converted from a Christian Church to

a Turkish Mosque, and a minaret was erected at its south-western angle. This change also took place, as far as we are informed, without any material injury to the external decorations of the building. About two hundred years after this period, we first obtain authentic intelligence of the state of this building. In 1674, the Marquis de Nointel, who made a short visit to Athens, after he had been appointed ambassador from the French government to Constantinople, employed an artist of the name of Jacques Carrey to make drawings of many of the sculptured decorations of the Parthenon, and other interesting objects in Athens. This artist was occupied for about six weeks, and his drawings from the Parthenon are twenty-eight in number, representing the two pediments, some of the metopes of the southern side of the Temple, and a considerable portion of the frieze of the cell. The originals of these drawings are deposited in the National Library in Paris, and fac-similes, executed since the arrival of the Elgin Marbles in England, are preserved in the British Museum. They are but rude performances, partly in red chalk, partly in black lead, not entering much into detail, nor very accurately representing the original sculptures; they are nevertheless extremely interesting, as they serve to shew

the state of the Temple at the time they were made, to authenticate and identify the statues now transferred to England, and to certify the relative situations which they occupied in the building. The following year Athens was visited by Dr. Spon, a physician and learned antiquary of Lyons, in company with Sir George Wheler; and their descriptions and observations confirm and illustrate the drawings of Carrey. An examination of these drawings, which are faithfully represented in Part VI. Plate XX. will convey a clearer idea of the extent of dilapidation which the Pediments had suffered, and of the state in which they were seen at that time, than any lengthened description in words. It appears, then, that at this time the frieze and the metopes were complete and not materially injured, but that several of the central figures in the eastern pediment, and one or two in the western, were no longer in existence, and that those which did remain had suffered some degree of mutilation; but how, or at what time these dilapidations occurred, has not been ascertained, and all is matter of conjecture founded upon the little which is really known of the history of the building.

There are two memorable eras known in the

existence of this building when the destruction of these sculptures may have taken place ; one is its conversion from a Heathen to a Christian Temple, the other its subsequent appropriation to the performance of Moham-
medan worship. On the first of these occasions, when it was dedicated to the honour of the Virgin Mary, instead of that of the Virgin Goddess of Wisdom, it is not improbable that her statue, with those of the other deities immediately associated with her, would be removed from all parts of the building, or at least deprived of every distinctive character of deity. She, doubtless, occupied a conspicuous situation in or near the centre of each pediment ; the statues immediately around her would be those of well known deities, probably distinguished by their peculiar symbols and attributes ; and consequently the removal or mutilation of her statue, and those of her companions, would occasion these central chasms which are now so much lamented. The remoter figures would be allowed to remain uninjured : for not being remarkable by any conspicuous symbol illustrative of their identity as deities, they would be deemed inoffensive, and allowed to remain as decorations of the Temple under its new destination. The work of destruction was indeed much more extensive in the eastern pediment,

than could have been necessary under this hypothesis, since not only the statues are removed, but a considerable portion also of the masonry behind them ; and it has been conjectured that this was done of necessity, with a view to admit the light at the eastern end of that portion of the building now devoted to Christian worship. In the subsequent conversion of this building into a Turkish Mosque, there does not appear to be any peculiar reason for the destruction of the central figures ; they were not more offensive to Mohammedan eyes than those which were nearer to the angles of the pediment, or than the metopes, or the frieze ; all these were equally repugnant to their canon, which prohibited the representation of any created being ; the feeling which would have prompted the destruction of the central figures would have been equally strong against the others, and the metopes and frieze, being more accessible, would probably have been the most severe sufferers ; whereas they appear to have escaped all intentional injury, except such as is almost universally occasioned by the habitual wantonness of individual Turks. It is then to the Christians that we may probably ascribe the destruction of the centre of the eastern pediment, and perhaps some of the mutilations of the greater figures

of the western ; and it may be pleaded in extenuation of the charge against them, that the work of destruction was scarcely more extensive than the necessity of the occasion demanded. Is it too much to conjecture, that in the execution of the orders to destroy all symbols which might indicate the divinity of the statues, more injury than was necessary was originally occasioned by the awkwardness or negligence of the workmen employed, and that some pains were afterwards taken to preserve what remained from further dilapidation ? Certain it is, that at some period or other such pains were taken (and we may be sure that it has not been during the Turkish occupation of Athens) ; for the masonry and the archway, which appear upon the drawings of Carrey, were placed there for the sole purpose of supporting the figures of Minerva and Neptune (or Jupiter), which had from some cause become mutilated as we there behold them. To the Turks, and to the common effects of time, must be ascribed those other mutilations, which have extended in a greater or less degree to every portion of the decorative sculpture of this magnificent edifice, and have left us to lament that not one perfect figure remains. From whatever causes the dilapidations which at this time appeared may have arisen, they were trifling in

extent, when compared with the destruction which was on the eve of being committed upon this beautiful Temple. In the year 1687, the Venetians, under Francesco Morosini, having possessed themselves of the greater part of the peninsula of Greece, entered the Gulf of Ægina, with the intention of proceeding to the conquest of Eubœa, but as the season was too far advanced for further operations, they resolved to make an attack upon Athens, and secure a winter harbour for the fleet in the Peiræus. On the 21st September, eight thousand infantry and eight hundred and seventy cavalry were appointed to this service under the command of Count Konigsmark, a Swedish noble, who immediately proceeded to invest the place, which, after a resistance of eight days, capitulated to the besiegers. As the Acropolis was the strong position of the Turks, and consequently the chief point of the Venetian attack, so conspicuous an object as the Parthenon could not escape serious injury from the ordinary fire of the assailants; this, however, might have done little comparative destruction to the general appearance of the Temple, had not the Turks unfortunately made it one of their principal magazines of ammunition, and also the depository of much valuable property. The whole of this exploded on the after-

noon of the 28th September, in consequence of the bursting of a shell through the centre of the building, and most extensive was the consequent destruction. The middle of the Temple was entirely reduced to a heap of ruins, and the side walls towards the western end of the larger chamber were thrown down; the fronts, however, of the building received but little injury, and part of the opisthodomus with some of the lateral columns of the peristyle remained standing. The western pediment having been exposed to the direct fire of the besiegers, it is scarcely possible but that the ornamental parts of it must have sustained material damage; and the explosion of the magazine might very probably shake from their places and hurl to the ground many of the statues which had been broken or cracked by the shot from the batteries. It is indeed upon record, that the statues of one pediment had been dashed to pieces by the explosion, and this destruction has more than once been assigned to the eastern, but erroneously; for it is now well known that that portion of the building remained, down to the time of Lord Elgin, in very nearly the same state in which it was drawn by Carrey: and that all the figures which he represented were removed from their places by his lordship,

and are now in the British Museum ; whereas, of all the twenty figures and the horses which appear in the drawings, of the western pediment, scarcely a fragment was visible in the time of Stuart, about sixty-five years after the Venetian siege ; all the sculptures which now remain of what once adorned that pediment, having been discovered and preserved by the excavations of Lord Elgin, with the exception of one fragment, which was found lying upon the base of the pediment, and only visible when the scaffoldings had enabled his workmen to ascend the building. To the direct fire of the batteries of the assailants, and probably only in a small degree to the explosion of the magazine, must be ascribed the great destruction of the statues in the western pediment ; and to these causes must be added the acts of the Venetian conquerors: for Morosini, anxious to grace his triumph by the transfer of some appropriate monuments of art, resolved to move the car of victory and its noble horses, and place them in Venice, as a permanent memorial of the success of his Grecian campaign. Unhappily the engineers in his employ were not equal to the task imposed upon them, and in the process of removal the whole group was precipitated to the ground, and broken to atoms, so that among the numerous

fragments of sculpture which have been carefully collected by Lord Elgin, not a particle of these statues has been discovered. Other injury, though perhaps not to any great extent, was probably done to the sculptures by the depredations of individuals ; for there are now in the Royal Museum at Copenhagen two heads which once belonged to the Metopes, and which, though they long were neglected and unobserved, are now known to have been deposited there by an officer who had served in the Venetian expedition. These will be particularly noticed in the description of the third Metope. It is not probable that the horses were the only statues remaining at the conclusion of the siege, and the destruction of the remainder must therefore be charged upon the wantonness of the Turks. For the preservation of the existing statues of the eastern pediment from a similar fate, we are probably indebted to the circumstance of its being in a great measure inaccessible, having been, from the time of our earliest notice of it, almost entirely blocked up by Turkish houses. Spon and Wheler were so little able to approach it, that they were ignorant of its retaining any of its sculpture except the horse's head at the extreme end ; and Stuart, with all his zeal and industry, could not obtain such a view of it as to enable

him to attempt a drawing of any figure. From the time of this unfortunate disaster, no extensive destruction of this building and its decorations has occurred, until the time of Lord Elgin's residence, as ambassador from England to the Porte, but frequent partial devastation has been committed by the wantonness of the Turks, who never hesitated at the mutilation of a statue, if it could contribute to their amusement, or if its materials could be converted in any way to their use or advantage. To the various causes of certain destruction to which these splendid monuments of ancient art were, by the peculiar circumstances of their situation, unhappily exposed, we must look for the entire acquittal of Lord Elgin for the extensive dilapidations which he committed upon the Parthenon and other buildings of Athens. It has been already stated, that the Parthenon sustained its greatest damage in consequence of its having been used as a magazine for powder; to the same cause is to be ascribed the entire destruction of the beautiful Temple of Victory without wings, during the same siege; the eastern portico of the Propylæa, together with the adjacent parts, were also thrown down about the year 1636, by the explosion of a great quantity of powder which had been deposited within it, and which was ignited by

lightning ; but, notwithstanding these repeated accidents, the same negligent and fatal course is pursued of depositing combustibles in these insecure and inappropriate monuments of ancient architecture ; the northern portico of the Pandrosium is probably still used as a powder magazine, and consequently exposed to the same destructive consequences. It is well known that the Turks were in the habit of firing at ancient statues as marks, and of breaking them to pieces in order to use the larger fragments as materials for building, and to burn the smaller as lime for cement ; it is ascertained that, even since the time of Stuart's examination of Athenian antiquities in 1752, many metopes and parts of the frieze have been destroyed or materially defaced ; it is, therefore, evident that the transportation to Europe of every thing which was removable, was the only probable mode of rescuing them from entire demolition. Mr. Hamilton justly remarks that " If the degradation of the Temple had gone on for another century in the same ratio as it had continued for the period since the embassy of M. de Nointel, hardly one stone would have been left upon another ; and future travellers would have thought themselves fortunate in finding any scattered fragment of the statues or relievos amongst the heaps of

shapeless ruins." Under these circumstances, too much praise can scarcely be bestowed upon the Earl of Elgin, for the spirit of perseverance and liberality with which he prosecuted his researches. It has been truly observed that "As long as the arts are dear to the civilized world, and as long as the splendid policy of Pericles and the responsive excellence of Phidias shall continue to be respected by statesmen and artists, his name will be mingled with those noble recollections."*

This nobleman was appointed ambassador to the Ottoman Porte in 1799, and at the instigation of Mr. Harrison, the architect, he resolved to make his mission eminently beneficial to the arts, by procuring accurate drawings and casts of the most remarkable and beautiful specimens of architecture and sculpture which still existed in Greece, and more especially in Athens. Having in vain endeavoured to induce the Government to undertake the project, or to encourage it either by money or influence, he nobly resolved to accomplish his purpose by such means as were at his own disposal, and accordingly engaged the services of Lusieri, a painter of considerable reputation at Naples, together with two architects, two

* Quarterly Review, Vol. xiv. p. 514.

modellers, and a figure painter, whom he dispatched to Athens in the summer of 1800. At this time Egypt was in the hands of the French, and the ambassador was not able to hold out any sufficient political inducement to the Turkish government to relax from the vexatious restrictions which they habitually place upon the movements and researches of Christians in general. Under such want of facility and accommodation, the artists could make but little progress, especially as the Acropolis, the treasure house of ancient art, was only accessible to them upon the daily payment of a considerable fee. This state of things continued for about nine months, when the success of the British arms in Egypt affording an expectation of the restitution of that province to the dominion of the Sultan, a remarkable change was perceptible in the behaviour of the people as well as of the government. Goodwill took place of suspicion and hostility; every facility was afforded, every assistance offered, and every request granted. Lord Elgin availed himself amply of this favourable alteration in the state of affairs, and extending his views with the increasing prospect of accomplishing them, obtained permission, not merely to visit the Acropolis without interruption, in order to make drawings, but also to cast moulds, to erect

scaffoldings, to excavate for the purposes of discovery, and to remove such objects as he might deem desirable, or as the firmaun expresses it, “ any pieces of stone with old inscriptions or figures thereon.” Armed with this full authority, his lordship proceeded in his undertaking with unexampled liberality and perseverance, and Athens exhibited an unusual appearance of activity and exertion, from the number of persons in his lordship’s employ, openly occupied in the various operations of drawing, modelling, excavating and removing. Three or four hundred persons were continually at work assisting the artists, under the chief direction of Lusieri ; and this animated scene continued till January 1803, when upon Lord Elgin’s departure from Turkey, he withdrew all the artists, with the exception of Lusieri, who still continued to make drawings, and direct the proceedings of the labourers, though upon a much less extended scale. All these operations were continued in the open day, in the presence and under the sanction of the local authorities and the supreme government, with the assistance of the people, Greeks as well as Turks ; who, far from expressing any dissatisfaction at the proceedings from superstitious or political feelings, or any regret at the departure of such monuments of art,

and of the ancient magnificence and power of their country, appear to have been gratified with the profitable occupation it afforded them, and sensible of the advantages derived from the expenditure of so much wealth within the city. The statement of these circumstances in this place will be excused, as the description of the articles themselves may properly be accompanied by an account of the mode in which they were obtained ; and it is essential to the honour of the country, as well as of Lord Elgin, that his conduct in this matter should be vindicated from the charges of plunder and barbarism which have been brought against him by ignorance, envy or malice.

It will not be uninteresting to state as nearly as possible, the condition of this magnificent temple, as far as regards its sculptured ornaments at the time of Lord Elgin's arrival in Greece. The statues in the eastern pediment remained in the same state as they appear in Carrey's drawing, with the exception of the head of the third female figure from the right, which had disappeared ; upon the base of the pediment his Lordship found the Torso of the Amphitrite, or the wingless Victory, as it has been otherwise named (Part VI. Plate XVIII.), which, having been thrown

down, was not perceived by Carrey. All these were removed from their situations by Lord Elgin, but not before he had ascertained, on incontrovertible evidence, that certain and rapid destruction awaited them, if such means were not taken for their preservation ; and they are now deposited in the British Museum.

In the western pediment, of all the nineteen figures which decorated that portion of the building in Carrey's time, not one remained in its position ; a few uninteresting fragments alone lay prostrate upon its base ; all that now remain of that once beautiful group were procured by excavating the ground below, after the removal of houses purchased by Lord Elgin for the purpose of pulling them down and examining the ground beneath them. And it was only after much labour had been bestowed upon the search beneath one of them, that the former owner, as we are informed by Mr. Hamilton, exultingly pointed out the places in the modern fortification, and in his own buildings, where the cement employed had been formed from the very statues which Lord Elgin had hoped to find.

Of the Metopes, the Temple originally possessed ninety-two ; fourteen in either front, and thirty-two in

either side ; those in the eastern front seemed to relate to the actions of Minerva, or of the principal Athenian heroes, and were all in existence at the time of Lord Elgin's arrival ; the designs were still traceable, but the workmanship being very much mutilated, no attempt was made to remove them. In the western front two were quite obliterated, but from the rest it was ascertained that the subjects throughout were alternately a horseman with a prostrate pedestrian, and two combatants on foot, referring probably to the Athenian victory over the Persians at Marathon ; all these were much injured, and were left in their places.

On the north side, twenty were destroyed by the explosion of the magazine during the Venetian siege, and the subjects of two others are now quite obliterated ; of the remaining ten, one only, the nearest to the western angle, is well preserved ; it represents a woman draped, holding a large veil with both hands, and standing before a draped figure seated upon a rock ; from the designs of the others, they all appear to have reference to the wars of the Amazons. None of these were removed.

On the south side, the Metopes, even in the time

of Carrey, are supposed to have been in a better state of preservation than those on the other sides ; and drawings were made by him of them all. These are now the only memorials we have of the designs of the central pieces, nine of which represented miscellaneous subjects ; while those towards the extremities, eleven on one side and twelve on the other, refer to the Athenian contest between the Lapithæ and the Centaurs ; of these, seventeen only, ten towards the west and seven towards the east end, remained after the destructive explosion of 1674. One, the nearest to the west end, still remains upon the Temple ; the next eight and all the seven toward the east end were removed by Lord Elgin, and are now in the British Museum ; one other, the fourteenth, had been previously removed by Monsieur le Comte de Choiseul Gouffier, and, having been captured on its way to France, was purchased at a Custom House sale in London by Lord Elgin, and with a liberality, of which it is to be lamented there are so few examples, was restored to its former owner. After the death of M. Choiseul, it was purchased by the French Museum against a strong competition from the British Government, for the sum of twenty-five thousand francs, or about one thousand guineas.

The length of the frieze was originally about five hundred and twenty feet, seventy at each end, one hundred and ninety at each side ; it can scarcely be ascertained how much of this remained at the commencement of Lord Elgin's operations ; but we know that a very considerable portion of the sculpture on each side was destroyed in the Venetian siege, that some of what afterwards remained, and was drawn by Stuart, amounting to about two hundred feet, had disappeared, and that more was exceedingly mutilated ; so that the drawings of that artist are now the only memorials remaining of many parts of that interesting work. Lord Elgin removed all which remained at the sides of the cell, and at the eastern end, and one slab from the western end ; and of those portions which still remain over the western vestibule, he brought only casts in plaster, which, with the original marbles, are deposited in the British Museum. The whole extent of original frieze collected by Lord Elgin, amounted to about two hundred and fifty feet, a considerable portion of which was the result of excavation.

As the Parthenon and its decorations are the sole objects of these remarks, it has not been deemed necessary to take notice of the other valuable objects

of antiquity and art which were collected in Greece by Lord Elgin, and which, with much labour and expense, and after many risks and dangers, were eventually conveyed to England without further damage. It was his Lordship's determination to make them over to the British Government unconditionally, relying, however, upon the honour and liberality of the nation for a fair reimbursement of his expenses, which the state of his family and affairs would not justify him in foregoing, and for that further remuneration to which his merit in the procuring and offering of such objects to the public, would justly entitle him. The infamous detention of his Lordship in France, as a prisoner of war, occasioned some delay in the making of this proposal; and when his Lordship actually arrived in England in 1806, he found the history of the Parthenon and its sculptures so little known, and the value of them so little understood and appreciated, that he could not, in justice to himself or the public, allow the question to be agitated. It was asserted with some precipitancy, but with an attempt at support from classical authority, "that Phidias did not work in marble; and that the sculptures which decorated the pediments of the Parthenon were executed, at soonest, in the time of Hadrian; and could not

rank otherwise than as Roman work." Under such circumstances, his Lordship resolved to lay his collection open to public observation ; in confident reliance that frequent inspection, accurate examination, and continued reflexion would establish their claim to the highest estimation as works of art, and their authenticity as the productions of the ablest artists of the age of Pericles. So slow, however, is the mind in divesting itself of error, and in abandoning any pre-conceived idea, that even after these works had been for some time exhibited, they were pronounced in a publication issuing from a Society, who were considered as primary authority in questions of Art and Classical Antiquity as " merely architectural sculptures, throwing but little light upon the more important details of the art of Phidias ;" and the Metopes are stated " to be evidently the works of many different persons, some of whom would not have been entitled to the rank of artists in a much less cultivated and fastidious age." Notwithstanding this denunciation, pronounced as it were ex cathedra, a different and more correct estimate of their value at length was formed in the public mind, and the wish became universal that they should be purchased by the nation. In consequence of the prevalence of this opinion, steps were taken to bring the

matter to a termination satisfactory to the public and to his Lordship ; and, after various delays, the subject was brought before the notice of Parliament in the summer of 1815, and a Committee appointed in the February following, to enquire into the expediency of purchasing the collection, and to form an estimate of its pecuniary value. The Committee, having ascertained from evidence that Lord Elgin had received from the constituted authorities of the country the fullest permission to search for, to remove, and to carry away any sculpture or inscription he might wish ; and having set at rest the question most extraordinarily raised, that the collection of marbles could not be his Lordship's exclusive private property, because he had obtained it through his ambassadorial influence at the Porte, proceeded to the essential points of estimating their merits as works of sculpture, and their value as objects of sale, as well as the importance of making them public property, with a view to promote the study of the fine arts in England. The testimony of the most eminent artists in this kingdom was procured, who rated these marbles in the very first class of ancient art ; some placing them a little above, and others but very little below the Apollo Belvedere, the Laocoon, and the Torso of the Belvedere. They

spoke of them with admiration and enthusiasm ; they perceived in them an union of fine composition and very grand form with a true and natural effect of action upon the human frame ; possessing that variety which is produced in the human form by the alternate action and repose of the muscles ; and, notwithstanding the manifold injuries of time and weather, and those mutilations which they had sustained from the fortuitous or designed injuries of neglect or mischief, they considered them as among the finest models, and the most exquisite monuments of antiquity. The general current of evidence made no doubt of referring the date of these works to the original building of the Parthenon, and to the designs of Phidias ; and the witnesses recommended them as highly fit and admirably adapted for a school of study, to improve our national taste for the fine arts, and to diffuse a more perfect knowledge of them throughout this kingdom.” West “ found in this collection of sculptures so much excellence in art, and a variety so magnificent and boundless, that every branch of science connected with the fine arts would not fail to acquire something from its contemplation.” Canova “ thought himself happy in having been able to see with his own eyes these distinguished works ; he admired in them the truth of

nature, united to the choice of the finest forms. Every thing," he observes, " breathes life, with a variety, with an exquisite knowledge of art, but without the least ostentation or parade of it, which is concealed by consummate and masterly skill. The naked flesh is perfect, and most beautiful in its kind." After receiving such high testimonials of their merit and value, the Committee recommended that they should be purchased for the public, and they judged thirty-five thousand pounds to be a reasonable and sufficient price for the collection ; recommending at the same time, that the Earl of Elgin and his heirs (being Earls of Elgin) should be Trustees of the British Museum.

We cannot terminate these remarks better than in the words in which the Committee close their report, and state the motives which actuated them in their recommendation of the acquisition of these sculptures as public property.

" Your Committee cannot dismiss this interesting subject without submitting to the attentive reflection of the House, how highly the cultivation of the fine arts has contributed to the reputation, character, and dignity of every government by which they have been

encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendour to which so small a republic as Athens rose, by the genius and energy of her citizens, exerted in the paths of such studies, it is impossible to overlook how transient the memory and fame of extended empires and of mighty conquerors are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by these pursuits. But if it be true, as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honourable asylum to these monuments of the school of Phidias, and of the administration of Pericles; where, secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those who, knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them."

Having traced the history of the Temple, as far as we have authentic information upon the subject, from its first foundation to the removal of its remaining sculptural decorations, their arrival in England, and deposit in the British Museum, we proceed now to a more detailed and critical examination of the sculptures themselves, especially of those portions which are the subjects of the engravings in the present work. Of the form and dimensions of this Temple it is not necessary here to enter into any detailed account, as it has been already sufficiently described, in the preceding part of this work, by Mr. C. R. Cockerell, whose accurate and minute examination of the remains of this magnificent and interesting edifice has established many curious and valuable facts respecting the details of its arrangements, and admeasurements. All the sixteen Metopes here represented, were parts of the south side of the Temple. These sixteen alone are the subject of the present volume, and it is therefore unnecessary to enter into any description of the subjects commemorated upon the other Metopes of the Temple; and the general history of the contest of the Lapithæ and Centaurs has been already so fully discussed by Mr. Combe, in the Fourth Part of this Work, that it is only necessary to refer the reader to

it for any information he may require on that subject ;
we may therefore proceed at once to make a few
remarks upon the separate groups represented in the
Plates of the present Volume.



H Corbould del.

Geo. Cooke sculp

METOPÉ I.

This Metopé represents a Greek contending successfully with a Centaur. He has staggered him by a blow, and brought him almost to the ground; he prevents him from recovering his position, and presses him down, by placing one knee upon his back, grasping him at the same time firmly and vigorously round the neck with the left hand. It is evident, from the action of the remaining muscles of the shoulder, that the right hand must have been raised, and probably armed with a sword, with which he is about to complete his victory. Portions of both hands of the Centaur are still visible; with his right he has seized the shoulder of the Greek, in the endeavour at once to support himself, and to pull down his foe; with his left he is endeavouring to pull away the hand which grasps his throat. This composition has been ably conceived, but the execution is, perhaps, not equal to the design; the thigh of the Greek appears rather too long, the back of the horse more so, and the union of the human and animal bodies are marked with less intelligence and grace than is displayed in some others of these sculptures. The composition is, however, nobly spirited, and full of animation and vigour; pain and dismay are marked in the countenance of the vanquished Centaur, and shew how utterly unavailing are the efforts of his left hand to relieve himself from the suffocating grasp of his antagonist; his ineffectual struggles are well contrasted with the erect and confident position of the triumphant Greek; while the firmness with which this warrior grasps the throat, the weight with which he presses upon the back, and the power with which he is about to close the contest, are proofs of the skill and knowledge with which the whole design was composed.

It would appear from Carrey's drawing that this Metope has suffered considerably since his time. It had then lost only the left arm of the Centaur, and the right of the Greek, excepting, perhaps, the right foot of the Greek, which indeed appears in Carrey's representation, but in such an impossible position, that it may be doubted whether it is not the creature of that artist's incorrect imagination. Before the time of Stuart, the head, and the right foot with the ancle, of the Greek had disappeared: but the loss of the two legs of the Centaur has occurred since that time.

This Metope, which was the second of the south side of the temple, is engraved in Stuart and Revett's *Antiquities of Athens*, Vol. II. Chap. I. Pl. XII. Burrow's *Elgin Marbles*, Metope XI. Brönstedt, *Voyages et Recherches dans la Grece*, Liv. II. Pl. XLVI. No. 2.



H. Gorbould del.

METOPE II.

This Metope also represents the approaching destruction of a Centaur by a victorious Greek. The hind legs of the Centaur have been made to bend beneath him, and his recovery of an erect position is prevented by strong pressure upon his haunches by the right knee of the Greek, who increases the debility of his half conquered enemy, by seizing him firmly by the back of the neck. The left arm of the victor is nearly all lost, but, from what remains, it appears to have been drawn back to give force to the blow which was probably to have been inflicted upon the body of the Centaur with a sword. The left arm of the Centaur is extended in order to remove the Greek, but this object seems to be obstructed by its being enveloped in the folds of the skin with which he had been decorated; an effect probably designed by the artist to indicate the hurry and confusion of the distressed combatant. His right arm is bent, as if for the purpose of assisting in relieving himself from his oppressor, but its action is weak, and evidently ineffectual.

The Greek is cloathed with the chlamys, which falls behind him in light and graceful folds, and his legs are inclosed in cothurni, which fit close to the leg, and reach as high as the calf. Very near the collar bone, and upon the lower rib, are two holes, by which some decoration of metal, perhaps the sword belt, was fastened. Upon the right breast, and below the navel of the Centaur, are two similar holes, by which, probably, were fastened a metal belt, which had sustained the lion's skin round his body.

This Metope, though very beautiful, is not one of the finest order, and is unequal in point of merit; the human half of the Centaur is beautiful and expressive; the body of the animal is much more tame and devoid of animation, and there is some apparent awkward-

ness in committing to the left hand of the warrior the active operation of meditated destruction. The loss of the Centaur's head is the only additional mutilation which this Metope has undergone since the time of Carrey, and this had disappeared before the visit of Stuart to Athens. It is not improbable, that it was purposely taken away by some of the soldiers of Morosini's army.

This Metope was the third on the south side of the Temple, and is engraved in Stuart, Vol. II. Chap. I. Pl. XI. Burrow, Metope II. Brönstedt, Liv. II. Pl. XLVI. No. 3.



H. G. Gould del.

H. G. Gould sculp.

METOPE III.

In the group represented upon this Metope, the Centaur is victorious. This Metope has suffered considerably since the drawings of Carrey were executed; and it is, therefore, only by reference to them that some part of the action of the figures can be clearly ascertained. Half the off fore-leg, the whole of the near-leg, the greater part of the off hind-leg, and a portion of the left arm of the Centaur, the right leg and arm of the Greek, and the heads of both figures have since disappeared, and had already done so in Stuart's time. The heads have been fortunately discovered at Copenhagen, whither they were sent from Athens in 1688, by Captain Hartmand, and were said to have once belonged to the Temple of Diana at Ephesus. This latter assertion we know to have been a mistake, but it is useless to conjecture where it originated. They were lying in the Royal Museum, without attracting any observation, until they were drawn from their obscurity by the taste and discernment of the Chevalier Brönstedt, whose perfect knowledge of art, and familiar acquaintance with the sculptures of the Parthenon, enabled him at once to recognize their style and estimate their value. The Chevalier supposed them to belong to our Seventh Metope, and, in his elegant and learned work upon the Antiquities of Greece, has ventured so to describe them. At that time he had not had the opportunity of seeing the original Metope in the same room with the casts of the heads which he had the kindness to present to the Museum. The officers of the Museum, having this advantage, hesitated to assent to the Chevalier's opinion; and having removed the pedestals on which the casts were placed, and which fortunately did not approach the extreme edges of the fractures, it was found that the

heads precisely adapted themselves to the figures of the Third Metope now under consideration; and these plaster casts have been consequently fixed to the places from whence their originals had been removed. The history of these two heads must not be omitted, for it elucidates one of the modes, and it is to be feared a very extensive one, by which these sculptures have materially suffered. When Morosini had made himself master of Athens in 1687, he was desirous of gracing his triumph by transporting to his native country some of the magnificent sculptures which still adorned the sacred temple of the Parthenon; and his ineffectual effort has been already mentioned. It is probable that his officers would partake in this feeling, and as the heads above mentioned were, about this time, sent to the Royal Museum at Copenhagen by a Captain Hartmand, who probably accompanied Count Koenigsmarck to the siege, it is not unreasonable to suppose that many of the heads which were in existence when Carrey made his drawings were removed by the conquerors of Athens, and sent as trophies to their respective homes; a rational hope may still therefore be entertained that, by a careful examination of several European Museums, especially Venetian, some fragments might be found which, comparatively valueless in themselves, would add materially to the value of the original groups, if restored to their proper places.

From our inspection of Carrey's drawing, it appears that the Centaur has just overpowered his adversary, who is falling to the ground, stretching his right arm downward in a sudden and unpremeditated effort to save himself from further fall, and at the same time raising his shield in self-defence. The Centaur ensures the advantage he has gained, and is pressing his enemy to the ground by placing one foot upon his arm and the other upon his groin, while he is hurling, with both hands, a large amphora against the head of his prostrate victim. In the plate of Stuart, this vase is unfortunately represented as an immense stone, a means of destruction not unusual with these chimerical warriors, but upon this occasion

not so easily attainable as one of the large and massive vessels which decorated the table of the nuptial feast of Perithous, where this memorable contest occurred.

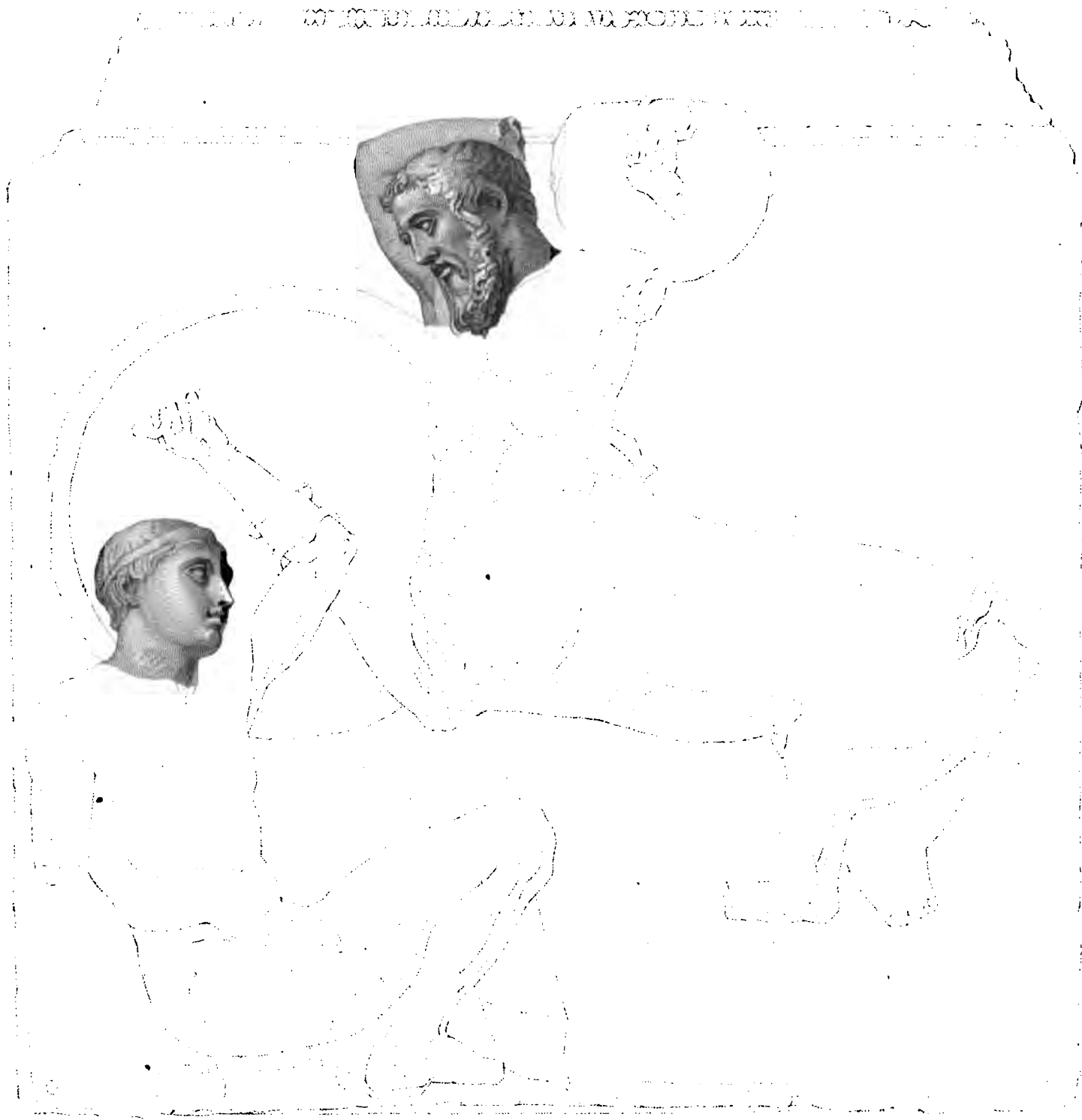
This beautiful Metope is very finely designed, and executed with more than usual skill. The group is admirably composed, the action spirited, intelligible, and effective. The sudden action of the fall of the Greek is well expressed ; his right arm is engaged entirely in a vain attempt to bear up against the pressure of the Centaur, and is quite unavailable for active operations against his foe ; he is reduced to the defensive, and no hope for him remains but that his shield may ward off the impending blow. His right leg is extended at length, as appears from a fragment of the foot still remaining below the leg of the Centaur, and is, from its position, weak and ineffectual to assist the other leg in any attempt to rise. The action of the Centaur is full of life and animation ; having effectually overcome every resistance from his prostrate foe by the firm pressure of his foot, the whole force of his human body is applied with vigour and with power in hurling the vessel to consummate his destruction.

The Greek has been decorated with the chlamys, some of the folds of which still remain crumpled up beneath him, and a fragment of what once passed over his arm is still perceptible. From some indications about the junction of the two bodies of the Centaur, he appears also to have had some clothing, probably the skin of a lion or some other animal. Along the top of this Metope appears the architectural ornament which originally decorated all these tablets ; some slight remains of it are also seen upon those numbered XIII. and XIV. in this work ; but it has been unfortunately broken from all the others in the process of removing them from the Temple.

This Metope was the fourth on the south side of the Temple, and is engraved in Stuart, Vol. II. Chap. I. Pl. xi. Burrow, Metope VIII. Brönstedt, Liv. II, Pl. XLVI. No. 4.

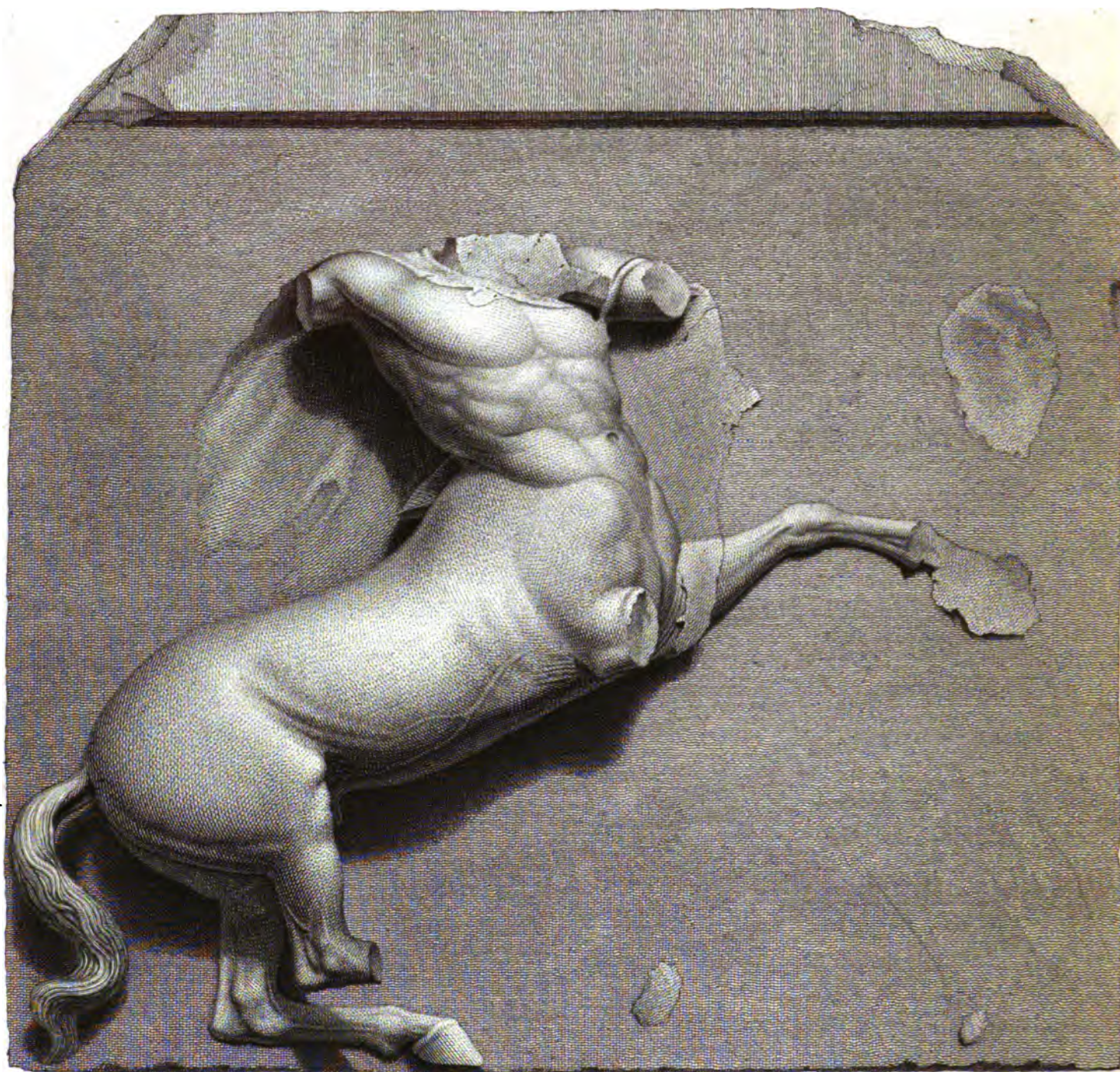
ADDITIONAL PLATE (XVII.)

The Plate of the Third Metope having been completed before the Chevalier Brönstedt had presented to the Museum the casts of the heads which proved to have belonged to that Metope, and which have now been attached to it, the mode adopted in Plate XVII. of exhibiting the exact character of the group seemed to be the best which could be devised. The part of the original Metope which the Museum possesses, and which is engraved in Plate VII. is here represented in outline; the cast portion is engraved in size and style to correspond with Plate VII. and may be pasted down in its proper place upon that Plate, if it should be so desired.



H. Gorbould del

R. Newton sculp



H. Corbould del.

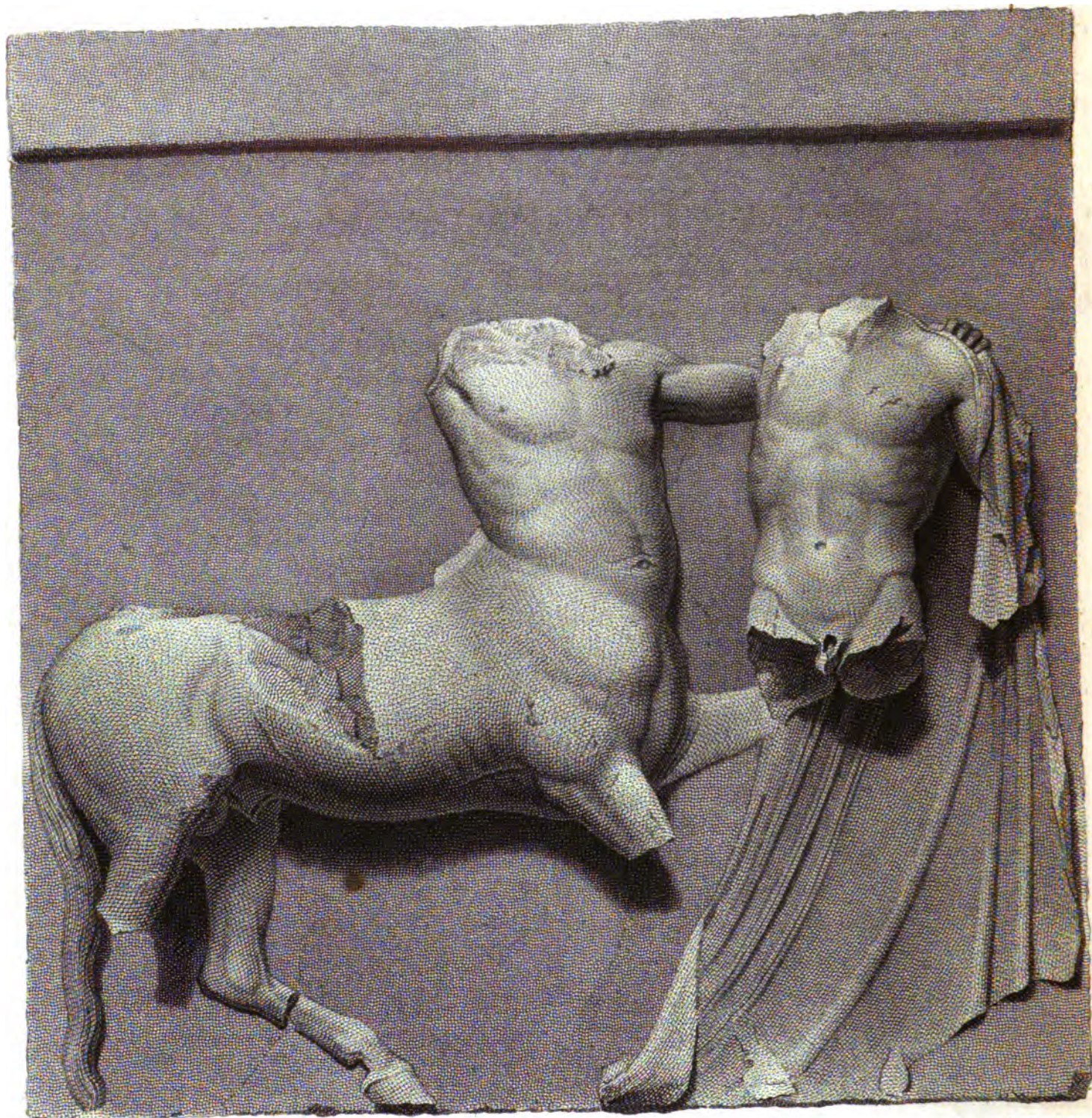
H. Moses sculp.

METOPE IV.

This Metope at present represents only the figure of a Centaur, and it is therefore only by reference to the drawings of Carrey that the intended action can now be understood. The original group represents a combat between a Greek and a Centaur, the result of which appears somewhat doubtful, though rather to the advantage of the Centaur, who is rearing himself up against his adversary, whom he is grasping between his forefeet; the remains of his right arm show that it was raised for the purpose of destruction, while the left was extended, probably seizing the Greek by the hair or throat; as the greater part of it, and the whole of the head and neck of the Greek, towards which it was evidently directed, are destroyed, its action is not certainly defined, but it probably retained him to prevent the escape he seems to be attempting, for his body appears turned away, and much bent, as if shrinking from the impending destruction; his left leg is advanced as in motion, while the right is ineffectually endeavouring to escape from the grasp of the Centaur's leg; his right arm is extended towards the throat of his adversary, less, apparently, for the purpose of attack, than to assist his efforts to disengage himself; his left arm has been raised, and may, perhaps, have held a shield over his head for protection. From this description, it will be evident that this piece has suffered very materially since Carrey's drawing was made. The whole body of the Greek, which had then lost only the head and left arm, has now entirely disappeared, and the only indications left of it, are a portion of the right wrist near the throat of the Centaur, and four marks, where his body and feet have been in contact with the shin and foot of the Centaur. This figure had in Carrey's time lost the head and arms, and does not appear to

have since sustained any additional damage, beyond the loss of the legs. The lion's skin with which he was decorated is entirely omitted by Carrey; it is now scarcely visible, and was not, probably, at any time very prominently distinguishable, except, as has been supposed, by colour. The damage which this Metope has suffered, and which had already occurred when Stuart was at Athens, is very much to be lamented; as when perfect, it probably ranked with the very best in point of merit. The group appears to have been well composed, the action spirited, the circumstances and situations interesting, and the execution of a higher order; the animal part of the Centaur is full of elegance and truth, in which respects some of the other Metopes are less to be admired; and the human part is vigorous and highly animated, as far as can be ascertained from the sketchy figures of Carrey; the struggles to escape, and the shrinking from evident hurt on the part of the Greek, must have been well expressed.

This Metope was the fifth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxii. Burrow, Metope xiii. Brönstedt, Liv. II. Pl. xlv. No. 5.



H. Corbould del.

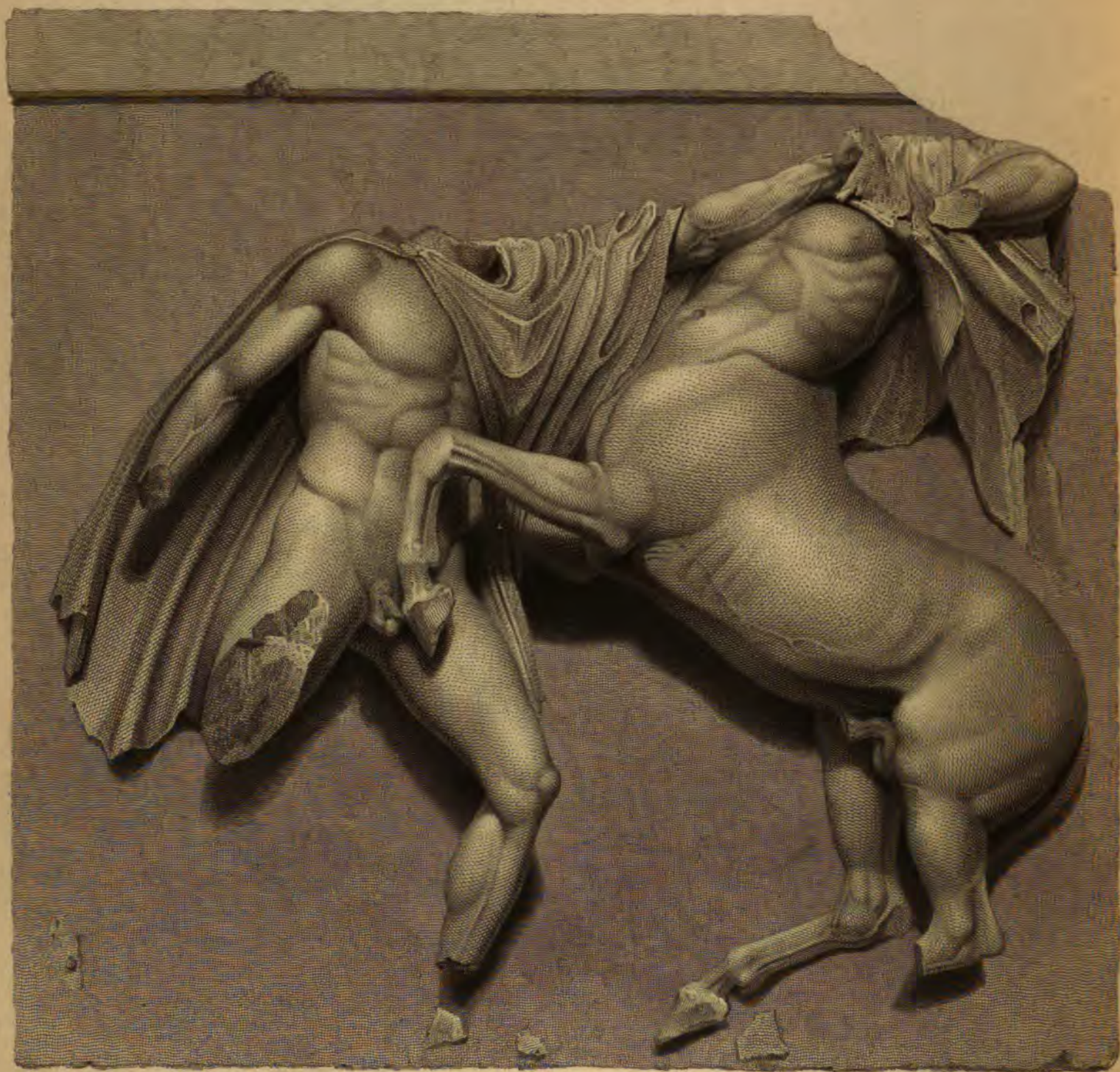
Geo. Doo sculp.

METOPE V.

In the combat represented in this Metope, the victory is quite undecided, though the hold which the Centaur retains upon the shoulder of the Greek may intimate that he has some confidence of success; the remains of the right arm of each shew that both were ready to strike, but as the contest is evidently voluntary on the part of the Centaur, and not apparently so on the part of the Greek, the balance rather preponderates in favour of the former. This is one of the least valuable of the Metopes. The body of the Greek is well executed, but still without much force or expression; the Centaur is weak and inanimate; his human body especially is so indifferent, that it would not be too much to say it was actually bad. It is altogether a tame and insipid performance.

This Metope, since the time of Carrey, has suffered much. Of the Centaur, the head, part of the right-arm, and fore-leg have disappeared, and the horse body has been much injured. Of the Greek, the head, the right-hand, the right-foot and ankle had already been destroyed; in other respects that figure was perfect, and the action of the group was evident; it is weakness of execution, not mutilation, which renders this Metope less interesting than the others. Between the times of Carrey and Stuart, a small additional portion of the right arm of each figure had disappeared. At present there is not any appearance of clothing or drapery remaining about the Centaur, while the chlamys of the Greek appears to have been more than usually ample, reaching perhaps entirely down to the heels, even before its fastening round the neck was removed in the course of the contest.

This Metope was the sixth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxx. Brönstedt, Liv. II. Pl. XLVI. No. 6.



H. Griboult del.

C. Smith sculp.

METOPE VI.

In the combat represented upon this Metope, there can be little doubt that the victory rests with the Greek. The left hands of the two combatants have grappled, and the superior power of the Greek has prevailed; the Centaur is pressed beyond his balance, he is almost about to fall, and his tottering position renders hopeless all escape from the blow which the Greek is about to inflict. This Metope is amongst the finest, probably the very finest, in the whole collection. The grouping is admirable, the action spirited and expressive, the anatomical treatment perfectly understood, the execution precise and finished. The draperies are excellently managed to give richness to the effect, without interfering with the simple grandeur of the composition. The firmness with which the Greek is planted upon the ground, the vigour with which he is projecting his whole weight against his opponent, the workings of the muscles and sinews of the straightened arm with which he grasps and repels the Centaur, and the withdrawing of the right arm which is preparing to inflict a deadly wound, are all conceived and executed with the utmost science and skill. Nor are the parts of the Centaur less worthy of high admiration; the vigour with which he has assailed the Greek, and the struggles, though evidently ineffectual, which he is still making, are perfectly expressed; and the bent overpowered arm is beautifully contrasted with the straightened and triumphant arm of the Greek. This Metope, since the time of Stuart, has lost only the right leg and left foot of the Greek, but, when Carrey's drawing was made, every part remained entire, and apparently in good preservation, with the exception of the right hand of the Greek. The chlamys of the Greek is fastened in front of the shoulder by a brooch, and by its folds, gracefully and appropriately disposed, indi-

cates the forward movement of the wearer. The Centaur is cloathed, not as usual with the skin of an animal, but with drapery, the form of which is not so far defined as to claim for it a distinctive name; but its disposition improves the general composition of the group, and shews the moment of the action when the semi-human animal has been suddenly stopped in his onward career, before the floating folds have had time to fall into a state of repose.

This Metope was the seventh on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxiv. Burrow, Vol. I. Metope vi. Brönstedt, Liv. II. Pl. xlvi. No. 7.



H. Corbould del.

F. Schmitt sculp.

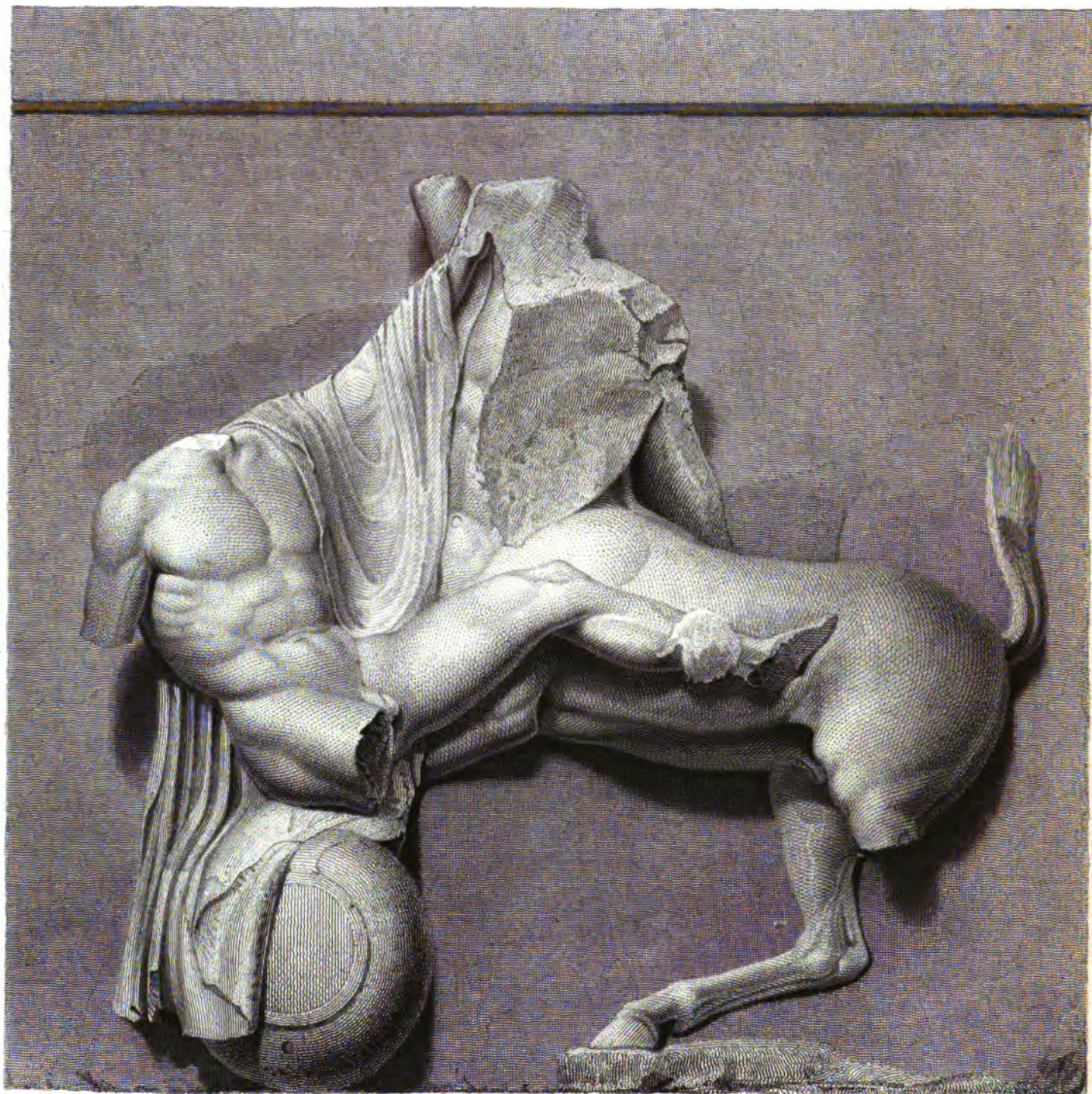
METOPE VII.

This Metope much resembles No. III. both in design and execution; in both the Centaur is about to be victorious, in the same manner and by the same means. In this, though his superiority is tolerably well ascertained, it is not quite so unequivocal. He has overpowered his adversary, and brought him with one knee to the ground, and is securing the advantage he has so gained by pressing his leg upon the left knee of the Greek. This warrior, however, is not so far overcome as in the other Metope; he still supports himself upon one knee, his body is erect, he has raised his left arm against the breast of the Centaur to repress his attack, and his right is so far raised and at liberty, that he may possibly still inflict a deadly wound upon his almost triumphant enemy, and snatch the victory from his grasp.

This group is in general finely designed and well executed, though hard in style, and retaining some of the characteristics of that manner which appears in the Phigalian Marbles, and from which Grecian art had not yet entirely emancipated itself. Though the horse is somewhat heavy and clumsy, there is much power in his pressing against the Greek, and the strain of the bent knee shews that he has still much resistance to overcome. The action of the Greek is very beautiful and expressive; his foot evinces an effort to raise the body, and a readiness to spring, if it could be relieved from the superincumbent weight; the left leg has made its first movement to rise, but is powerfully repelled by the leg of the Centaur; the muscles of the body are in powerful action, and its forward inclination corresponding with the motive of the legs, shew that the whole figure is occupied in the combined effort to raise itself and repress the mighty monster who is so fatally bearing it down to the ground.

In the time of Carrey, the left arm and near hind-leg of the Centaur, the right arm and left foot of the Greek had alone disappeared; but by the time of Stuart, this Metope had suffered all the additional loss of the heads of both figures and the human body of the Centaur, with that half of the left arm of the Greek which was attached to it. The Greek was probably armed with a sword; the destructive weapon of the Centaur does not appear in the drawing; it might have been a large stone, but was, more probably, one of the massy wine vessels suddenly snatched up from the banquet table, like that represented in No. III., with which this so much corresponds in subject and sentiment. The marble above the Centaur is imperfect; it was not improbably occupied in some degree by his drapery or lion's skin, and would in that case have given much additional interest to the appearance of the assailant. It could scarcely have occupied much space, for all rapid movement of the combatants had evidently ceased, as appears as well from the present position of the parties, as from the quiescent state of the drapery of the almost subdued Greek. The object under the off hind leg of the Centaur cannot be correctly ascertained; it is evidently a hard substance upon which some folds of drapery have fallen, and which partially conceal the foot, which, however, is firmly supported by the hard substance beneath. It was to this Metope that the Chevalier Brönstedt supposed the two heads, now at Copenhagen, had originally belonged, but which, upon examination, were proved beyond dispute to be part of No. III., to which the casts are now attached.

This Metope was the eighth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxi. Burrow, Vol. I. Metope iv. Brönstedt, Liv. II. Pl. xlvi. No. 8.



H. Gerould del.

C. Heath sculp.

METOPE VIII.

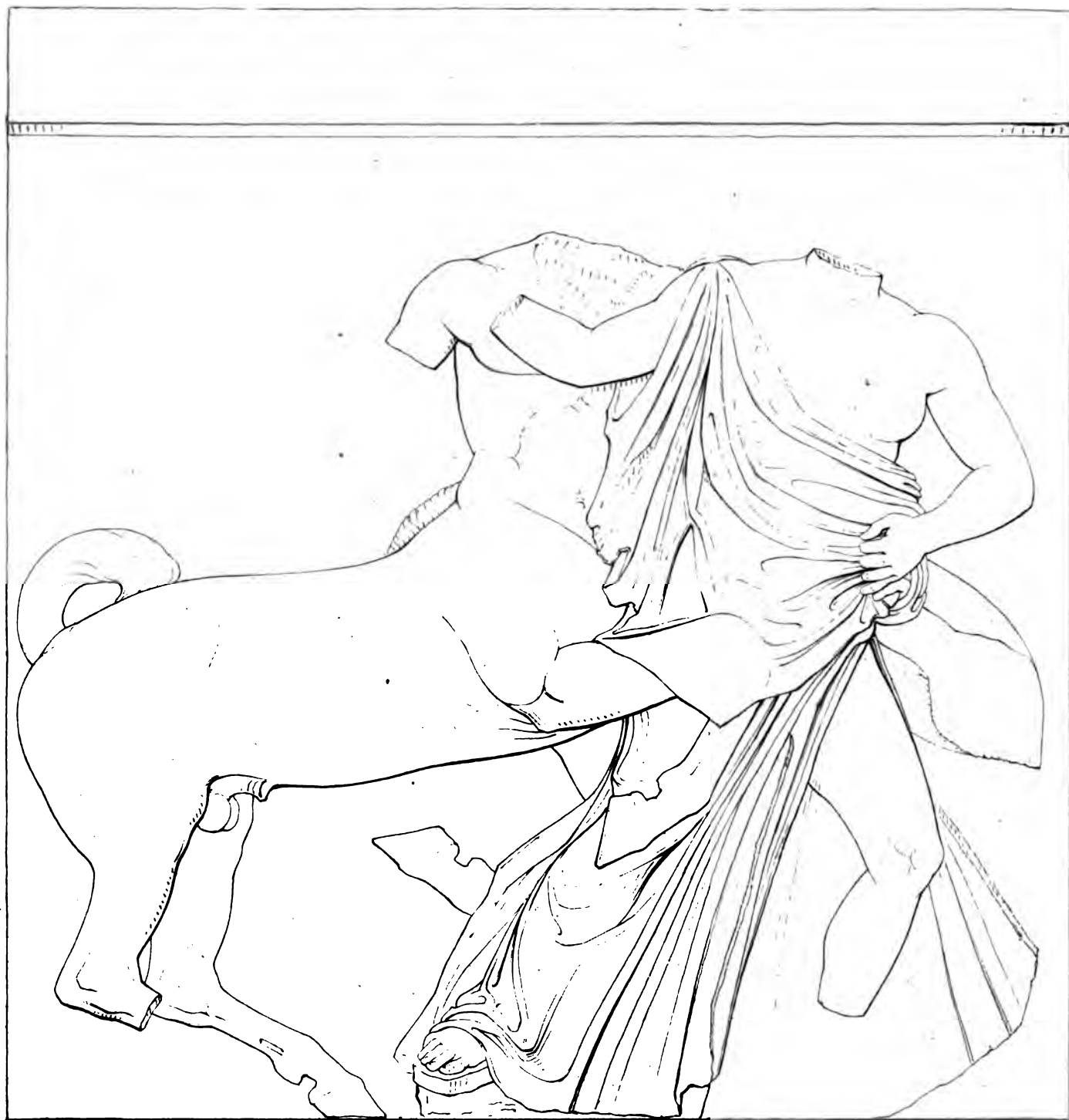
In the group represented upon this Metope, the victory evidently and strongly inclines towards the Centaur. In the course of their conflict the Greek has fallen backwards over a large wine vessel, which had perhaps, in an earlier stage of the fight, been hurled against him. The Centaur has seized him in the act of falling by the ankle of the left leg, in order to prevent his recovery, and has raised his right arm to consummate his destruction. The Greek endeavours to save his fall and to embarrass his opponent, by strongly seizing him by the hair, but his right hand, as in No. III., is necessarily put towards the ground to correct his balance and support his body, which is so overpowered, that little hope could be entertained that he could sustain himself by his hold on the Centaur's hair, even for the short moment which might be necessary to aim a blow against his almost triumphant adversary; and such an effort, even if he could make it, would be clearly anticipated by the uplifted arm of the Centaur. The subdued action and over-balanced position of the Greek are clearly impressed upon the spectator, and are admirably contrasted with the animated and triumphant vigour of the Centaur, the very action of whose tail is indicative of his confidence of victory.

This is one of the most beautiful of the Metopes. The composition is elegant, light, and spirited, gracefully enriched and perfected by the folds of drapery suspended from the left arm of the Greek and falling lightly over the prostrate vessel, relieving the angle formed by it and the body of the fallen warrior, as the lion's skin of the Centaur does that between his human and animal body; the execution is correct and finished, the action admirably conceived, intelligible, and interesting. The victory, though almost

beyond doubt secured to the Centaur, is not so absolutely certain but that an accident or a convulsive effort might snatch it from his grasp, and the figures are so correct to nature, and so exquisitely delineated, that it is impossible not to rest with abstraction upon the group, and, while admiring the science and skill of the artist, to become deeply interested in the result of the contest. Sympathy is excited for the apparently vanquished, and a belief, almost a hope, arises, that by suddenly and momentarily throwing his whole weight upon his left arm and leg, which are supported by the hair and hand of the Centaur, he may yet relieve his right arm and inflict a deadly blow, before the right hand of his enemy shall have descended in destruction.

This Metope is now in the same state in which it was drawn by Stuart, but it had suffered very materially in the interval between his visit and that of Carrey : at which time the right arm and the leg of the Centaur, and the right leg of the Greek alone were wanting.

This Metope was the ninth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxi. Burrow, Vol. I. Metope v. Brönstedt, Liv. II. Pl. xlvii. No. 9.



H. Gerhard del.

H. Moses sculp.

METOPE IX.

Upon this Metope we do not see, as upon most of the others, an actual conflict between a Centaur and a Greek, but a reference to the circumstances which occasioned the fatal quarrel, perhaps the very circumstance itself; and the subject represented may, perhaps, be that insult of the Centaur Eurytion to the bride, to Hippodamia herself, which brought down upon him the fatal vengeance of Theseus, who, irritated at his drunken brutality, and the outrage against hospitality, snatched up a wine vessel from the table, and, hurling it against the monster, stretched him prostrate at his feet. Whether the group here noticed represent this principal event, or only an episode in the fabulous narration, is not very material; and, in the absence of any distinguishing characteristics of either Centaur or female, cannot now be decided. A Centaur has seized a Grecian female; he grasps her right wrist firmly with his right hand, and with his left retains her by clasping her round the waist; his fore-feet are also occupied with the same intention, and are enveloped in her drapery, which in the struggle has been partially deranged, leaving exposed the bosom and the left leg. The female is evidently attempting to escape, and her left hand is exerting itself at once to retain the decency of her attire, and to force the left hand of the Centaur to forego its hold.

The design of this Metope is bold and spirited, but it does not appear to be executed with the same skill and taste as some of the others. The struggles of the female are clearly indicated, and the sentiment of modesty and delicacy expressed, by the combined action of the left hand, with much feeling and taste; her drapery is elegantly and expressively designed, disposed with much elegance, though evidently deranged by violence. The figure of the Cen-

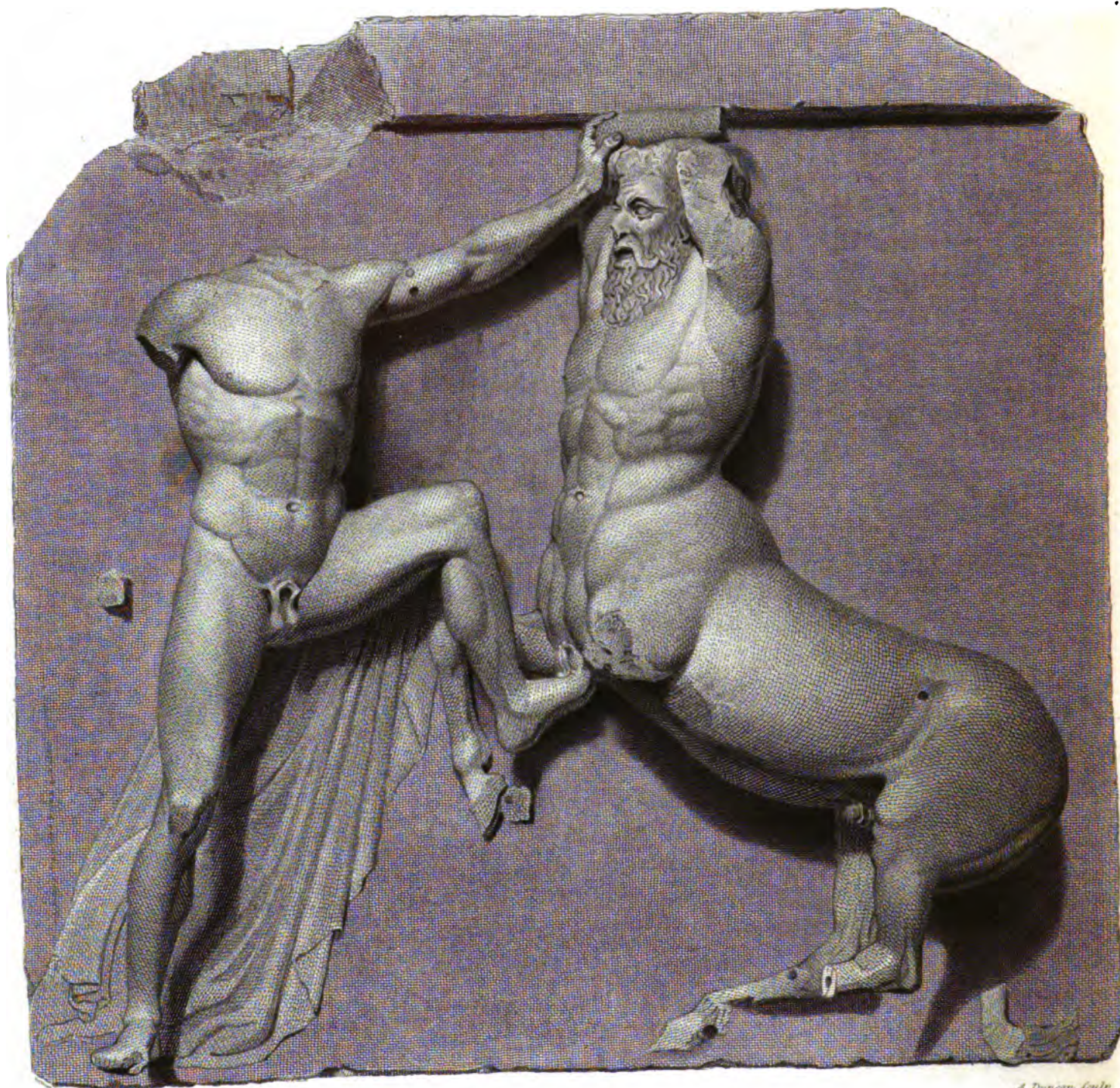
taur is active and animated, and the disposition of the tail is made contributory by the artist to augment the expression of excitement.

This Metope is the one mentioned before, page 28, as having been in the collection of the Count de Choiseul Gouffier, and now in the Royal Museum at Paris. The cast in the British Museum was purchased in France, and was encumbered by modern restorations, which, upon a general principle, as well as because they greatly disfigured the Greek originals, have been entirely removed, and the plaster has been stained to correspond as nearly as possible, in tint and discoloration, with the original Metopes, among which it is placed.

When Carrey's drawings were made, this Metope seems to have been nearly perfect, with the exception of the female head. When the subsequent mutilations, which appear in the Plate, were sustained, it is difficult to ascertain. As in Stuart's work a female head is represented which certainly did not exist; as the head he has placed upon the Centaur's shoulders does not seem to bear the character of Greek work, nor much to resemble that represented by Carrey; and as the right hand of the female is evidently not ancient, little reliance can be placed upon his plate of this Metope, where he has so much and so inelegantly indulged his taste for restoration, and which he has further disfigured by reversing the position, and thereby falsifying the action.

It is probable then, that the losses of the Centaur's head, his right arm and hand, with the hand and wrist of the female which it grasped, his hind-leg, and her left foot and ankle, are all contemporary with the siege in 1687, and attributable to the explosion, or to the attempted plunder of the victors.

This Metope was the tenth on the south side of the Temple, and is engraved very incorrectly in Stuart, Vol. IV. Chap. IV. Pl. xxxiv. Brönstedt, Liv. II. Pl. XLVII. No. 10.



H. Corbould del

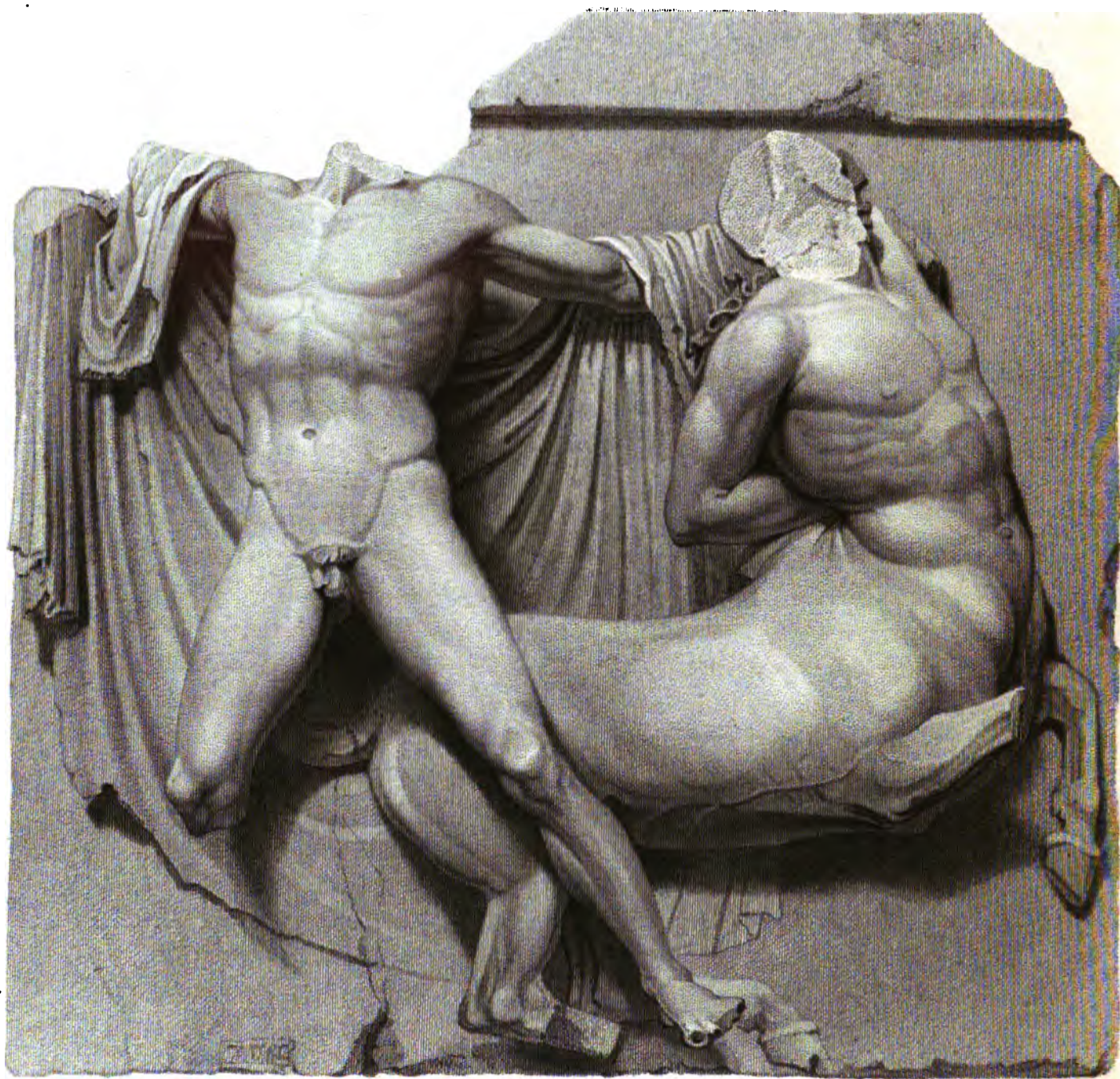
A. Duncan sculp.

METOPE X.

The nine Metopes, which have been just described, were from the western end of the south side of the Temple. This and the six following are from the eastern end of the same side. The contest represented upon this Metope is one of doubtful issue. The Centaur has raised himself against the Greek, and occupies both hands in aiming a furious blow with some missile, or weapon, which however does not appear; he is resisted by the Greek, who is endeavouring to repress him by placing his left foot against the monster's chest, and is checking the threatened blow by pressing his left hand against the uplifted elbow of his antagonist, while his right arm has been drawn back to give force to the blow which he is contemplating against the human side of his enemy. This Metope is perhaps one of the least interesting in the whole collection; at the first view it appears full of animation and spirit, but a further inspection dissipates the illusion, and there is an evident want of power in the execution. The intent of the Greek is vigorous resistance to an immediate impending danger, but there does not appear to be much muscular exertion; the left arm appears weak, with no strongly marked sinews as in No. VI., and though the extremities of the left foot are forcibly pressed back, the position is such as to give the appearance of sliding away, rather than of firmly repelling the pressure of an assault. There is an apparent harshness in the composition, which was probably not perceptible in the unmutated state of the marble; the folding of the drapery, when perfect, would have relieved the square between the bodies of the combatants, and perhaps a lion's skin from the back of the Centaur may have added grace to the composition. A projection in the marble near the side of the Greek clearly indicates the posi-

tion and action of his right arm, but another near the remaining fore-foot of the Centaur is not so easily accounted for. There are two holes upon the left arm of the Greek, which have probably contained plugs to fasten some metallic ornament, perhaps drapery; for over that part of the arm the end of his flowing mantle must probably have hung, and the workmanship of the part, which would in that case have been covered, is less finished than the rest of the Metope; it is, however, not very probable that one portion of the drapery would have been composed of metal, while the other part was marble. There is a similar hole upon the flank of the horse, the object of which it is still more difficult to explain; instances do occur, but seldom in well understood figures, where a long weapon appears thrown very far back to give apparent, not real, energy to a meditated blow, and a plug might have been inserted in this place to support the end of such an instrument, if it were made of metal; and Visconti seems to be of opinion that the Centaur here was armed with a club, if we are correct in supposing that his No. I. refers to this Metope, Pl. V. Or, if the drapery of the Centaur had been constructed of such material, support might have been, not improbably, given to it in that place. All however, is conjecture; and there is no sufficient ground for coming to a satisfactory conclusion.

This Metope, which does not appear to have suffered any material injury since the time of Carrey's drawings, was the twenty-sixth on the south side of the Temple, and is engraved in Stuart, Vol. II. Chap. I. Pl. XII. Burrow, Vol. I. Metope XIV. Brönstedt, Liv. II. Pl. LVII. No. 26.



H. Verbeuld del.

W. Bromley sculp.

METOPE XI.

The contest here represented cannot but terminate in victory on the part of the Greek. Having made his enemy flee before him, he has inflicted upon his back so desperate and painful a wound that the Centaur cannot refrain from pressing his hand upon the afflicted part. The Greek, who is of greater than ordinary stature, has then seized him round the head and checks all further attempt at flight, while his right hand is raised to inflict the deadly blow. Visconti has given a different interpretation to the action of this Metope; supposing that the conquest has already been achieved, and that the Greek "has overpowered a Centaur, whose hands are tied behind his back." Such certainly is the first impression of the spectator, upon a view of this Metope in its present mutilated state; but a more careful examination would probably lead to a different conclusion, and Carrey's drawing seems to set the question at rest; for a small portion more of the left arm then remained, shewing that it, at least, was not tied behind the Centaur, but raised, and perhaps bent back, to extricate himself from the grasp of the Greek.

In execution as well as design, this Metope ranks quite as high as any in the collection; the composition is beautifully arranged and full of animation and spirit; the vigour and power with which the Greek is dragging his reluctant victim are strongly displayed in the position of the figure, and the distinct, though delicate, markings of the muscles; the firmness with which he has placed his left foot against a rising stone to increase his purchase renders his power irresistible, augmented as it is by the whole weight of his body, which is made dependent alone upon his left arm and leg. The expression of the figure of the Centaur is equally admirable; though evidently attempting escape, it is entirely without hope

of success ; he is forced back upon his haunches beyond his just balance, his body is deprived of its resistance by the overpowering efforts of his antagonist, and he is agonized with the pain with which, as well as by violence, his back is more than naturally bent. An ample drapery, falling in rich folds behind the Greek, fills up the composition of the tablet, and combines and harmonizes the whole group.

Mr. Corbould, whose minute examination of these sculptures, while making the drawings for this work, has given him more than usual opportunities of estimating their merits, considers this " a remarkably grand, fine composition, uniting all the higher qualifications of art ; there is a great display of anatomical knowledge, a happy union of strength with elegance of form, violent exertion without extravagance of action, and the lines formed by the combination of the various parts are all in such perfect harmony, that the eye rests content upon the whole, there being no part objectionable or offensive."

This Metope has not suffered much since the time of Stuart, but most materially between that and Carrey's. Then both heads were perfect, more of the right arm, and the whole of the right leg of the Greek remained, and enough of the left arm of the Centaur, to correct the erroneous notion that it had been tied behind him.

This Metope was the twenty-seventh on the south side of the Temple, and is engraved in Stuart, Vol. II. Chap. I. Pl. x. Burrow, Vol. I. Metope VII. Brönstedt, Liv. II. Pl. LVII. No. 27.



H. Corboud del.

W. Bromley sculp.

METOPE XII.

Upon this Metope the catastrophe is complete ; the Centaur has effected the destruction of his enemy, who is prostrate beneath his feet, and elate with conquest he rushes forward, confident in success, to seek another foe. This may probably be considered the most excellent and the most beautiful of all the Metopes ; its general effect, so full of spirit and animation, its truth to nature, and the sympathy excited by the fate of the fallen warrior, all concur in obtaining for it the decided admiration of the great mass of ordinary spectators, while the great skill with which these effects are produced, the gracefulness of the composition, the skilful combination and harmony of the parts, and the excellence of the workmanship, claim for it the unqualified approbation of those, who by the high cultivation of their taste, and perfect acquaintance with art, are most capable of justly appreciating excellence, and know best what difficulties have been overcome, and what high qualities have been put into requisition in order to attain it. The beautiful form of the fallen Greek, the repose of all the muscles, the stillness and tranquillity of death, even though resulting from violence, are all portrayed with an elegance, fidelity, and truth which cannot be surpassed, and almost defy competition. Though the limbs are all powerless and inactive, death has scarcely quite taken place, the body has not yet collapsed, the muscular fibre is as yet neither relaxed or rigid ; the man lies as he first fell, retaining all the beauties of his form, and presenting an outline varied, graceful and interesting. How exquisitely is this quiet contrasted with the life and animation of the victorious Centaur ! Exulting in his success, he erects himself upon his hind legs, spreads abroad his arms, and displays the lion's skin, which was at once his ornament

and his defence, brandishes his right arm in token of triumph and defiance, and rushes over the body of his slaughtered enemy, eager in pursuit of further conquest. All the accessories are made contributory to produce the effect contemplated by the artist ; the very switching of the tail is indicative of strong excitement and exultation ; and the portion of the lion's skin floating far behind his body shews the speed with which he rushes forward, conquering and to conquer.

This Metope has not suffered much since Stuart's time ; in Carrey's drawing, the head, the greater part of the right arm, and the near fore-leg of the Centaur, are represented, as is the face of the fallen Greek.

This Metope was the twenty-eighth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxx. Burrow, Vol. I. Metope 1. Brönstedt, Liv. II. Pl. LVII. No. 28.



H. Corbould del.

R. Newton sculp.

METOPE XIII.

This Metope represents a Centaur carrying off a young female; with his left arm he has clasped her round the waist, and, with the assistance of his knee, raised her from the ground; his right hand passing over his head grasps her right arm and forcibly retains her in his hold.

Her left hand is engaged in the ineffectual attempt to remove the arm which encircles her waist, and her legs seem intended to assist in the struggle to escape; her drapery, which has been arranged with some elegance, has fallen from her left shoulder, and partially disclosed the beauties of her form; the disposition of the folds round the legs, and the unconfined portion which floats behind the Centaur, indicate the rapidity with which he is bearing his victim from the scene of action. This seems to be one of the most tame and uninteresting of all the Metopes. There is a want of spirit and vigour about the Centaur, his human body is smaller in proportion than in the others of his race, there is less than the usual exhibition of anatomical knowledge, less appearance of muscular exertion than the occasion seems to demand, his long dull tail (as it appears in Carrey's drawing) gives no indication of excitement, and his action does not convey the idea of a rapidity of motion correspondent to the arrangement of the female drapery. The forms of the female, as disclosed by the partial removal and transparency of the drapery, are very beautiful; but the disposition of the lower limbs, though they may indicate the discomfort of her situation, are not graceful or pleasing. The principal charm of this group is in the drapery, which has been executed with great skill, and disposed with much elegance and knowledge. The general arrangement of the group is not altogether pleasing, but

perhaps much of the awkwardness of the effect may be owing to the peculiarity of the mutilation which this Metope has suffered. Since Carrey's drawing was made, the head of the female has disappeared, as have also the hind leg, tail, and right arm of the Centaur, together with that portion of the female's arm which he retained within his grasp. With the exception of the tail, all these additional mutilations have taken place since the time of Stuart.

Burrow forms a much higher estimate of the merit of this Metope, "which," he says, "for delicacy of touch and elegance of design does not yield to any." The writer of the "memorandum on the subject of the Earl of Elgin's pursuit in Greece," thinks he sees in this group, "Hippodamia, the bride, carried off by the Centaur Eurytion; the furious style of whose galloping, in order to secure his prize, and his shrinking from the spear that has been hurled after him, are expressed with prodigious animation:" and considers the whole Metope one of the finest productions of art. It requires some courage to differ from such authorities in matters of taste, but we must still confess that we do not see much furious rapidity in the career of the Centaur, nor any shrinking from the spear which, in fact, does not appear to have been hurled at him.

Forte fuit juxta signis extantibus asper
Antiquus crater, quem vastum vastior ipse
Sustulit Ægides, adversaque misit in ora.

Ov. MET. Lib. XII. v. 235.

The rude insult which excited the wrath of Theseus, and drew down his fatal vengeance against the offending Centaur, had not probably proceeded to the extremity of actually carrying the bride off from the banquet table. A less outrageous insult, upon such an occasion, would have justified the infliction of summary punishment, and it was probably only after the contest had been some time raging, that the Centaur would have recourse to forcible abduction. If this principal incident is expressly represented upon

any of the Metopes in the Museum collection, it is more probable that it should be upon No. IX. than upon this, as more accordant with the circumstances, and as the one upon which, perhaps, rather more taste and skill have been displayed. The architectural bead ornament which has been noticed in describing No. III. is also slightly visible upon this Metope and the succeeding.

This Metope was the twenty-ninth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxii. Burrow, Vol. I. Metope iii. Brönstedt, Liv. II. Pl. lvii. No. 29.



H. Gorbould del.

J. H. Watt sculp.

METOPE XIV.

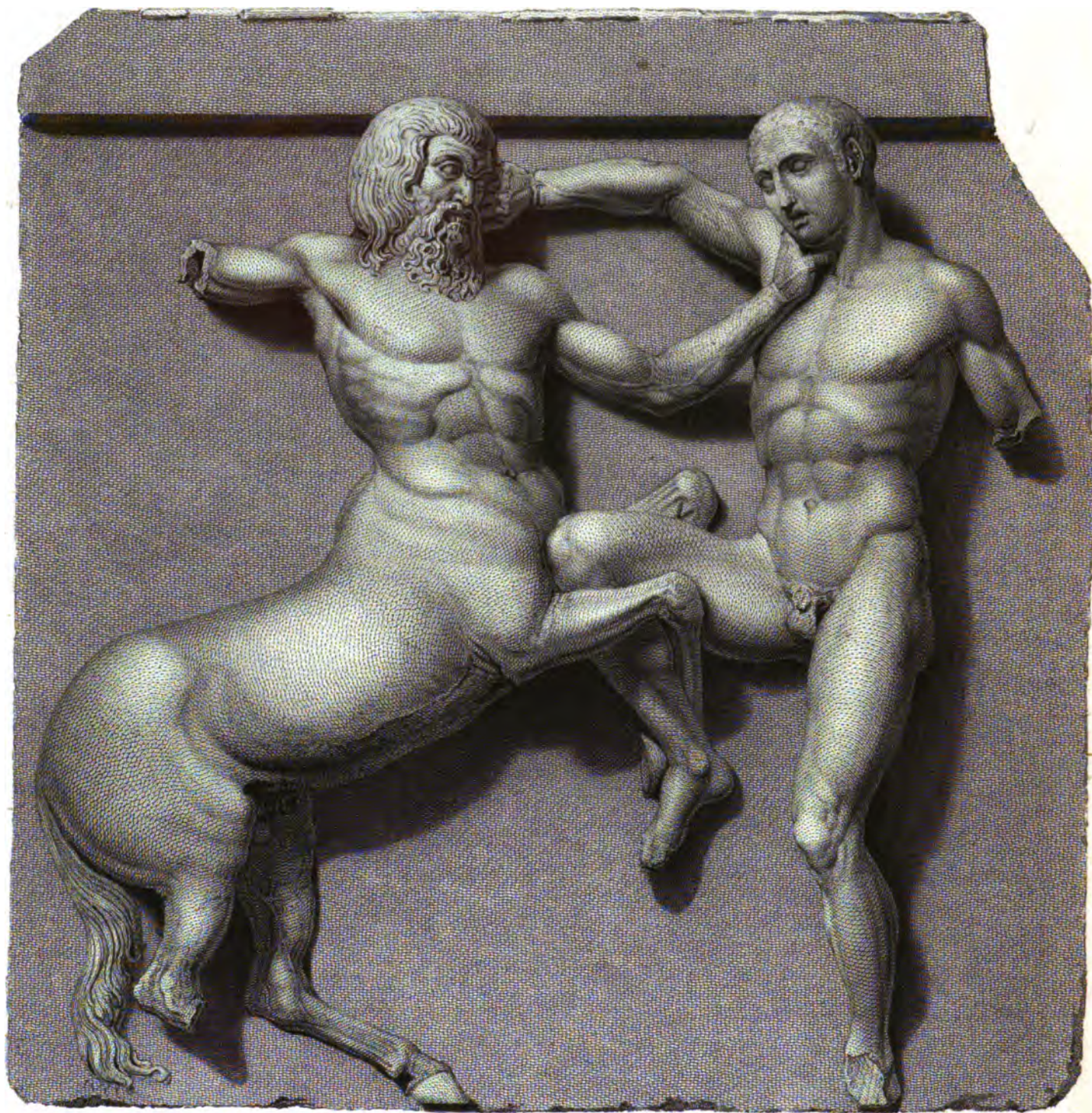
In design, in composition, and in style, this Metope very much resembles No. VII. A Centaur has just overpowered a Greek; the left hand which has inflicted the blow is not yet raised from the head, his foot presses upon the thigh of the Greek to prevent him from recovering his position, and the right arm is raised to complete his destruction. The Greek has been thrown down upon his left knee, which however does not quite touch the ground; the foot is bent, ready to spring up if the superincumbent pressure could be removed, his right leg is put forward to assist the action, and his left arm, the hand of which is still grasping the stone which had been seized for offensive warfare, and which is now occupied merely in preserving his present position, would also contribute something to the effort, but all is rendered ineffectual and hopeless by the stunning effect of the blow which has fallen upon his head, and the weight of the Centaur's hand which is still pressing upon it, and paralyzing all his efforts; his right hand has been raised to inflict a fatal wound upon the body of his foe, but he appears to have received his own wound at that very instant, for the direction of his hand has been diverted, the weapon which he has grasped has failed of its intended effect, and the back of his hand alone touches the body of the monster. The style of workmanship in this Metope, like that of Nos. III. and VII. which it also resembles in subject, is rather hard; the composition is however well arranged, and the story well told; there is perhaps not quite so much vigour in the Centaur as is expressed upon some of the other Metopes, there is less muscular action, and the tail falls dull and devoid of animation, not corresponding with the appearance of rapid action indicated by the portion of his lion's skin that

floats behind him. The figure of the Greek is however very well conceived and expressive, he is vanquished beyond hope of recovery, the action of every limb which might have contributed to his regaining his position is neutralized by some counteraction, his hand merely rests upon the stone it had once grasped, his countenance is rigid with pain, and his head is almost drooping with sickening debility and faintness. His drapery, which is hard and scarcely finished, corresponds however to the action, and its fold assumes a waving form consequent upon the upward pressure from the lower parts having touched the ground.

The Chevalier Brönstedt considers that the Greek has by a sudden effort anticipated the fatal attack of the Centaur, and has plunged into his body a dagger or short sword ; but a more accurate examination of the marbles themselves would have satisfied this learned writer that such could not be the case. The hole where the weapon, probably of bronze, has been fixed into the hand is still visible, no wound has been inflicted upon the Centaur, the hand alone of the Greek having come into contact with the body.

This Metope does not appear to have suffered any additional mutilation since the time of Carrey's drawings. Upon this, as upon the preceding, are some remains of the architectural bead ornament which has been noticed more extensively upon No. III.

This Metope was the thirtieth on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. xxxiii. Burrow, Vol. I. Metope ix. Brönstedt, Liv. II. Pl. lvii. No. 30.



H. Corbould del.

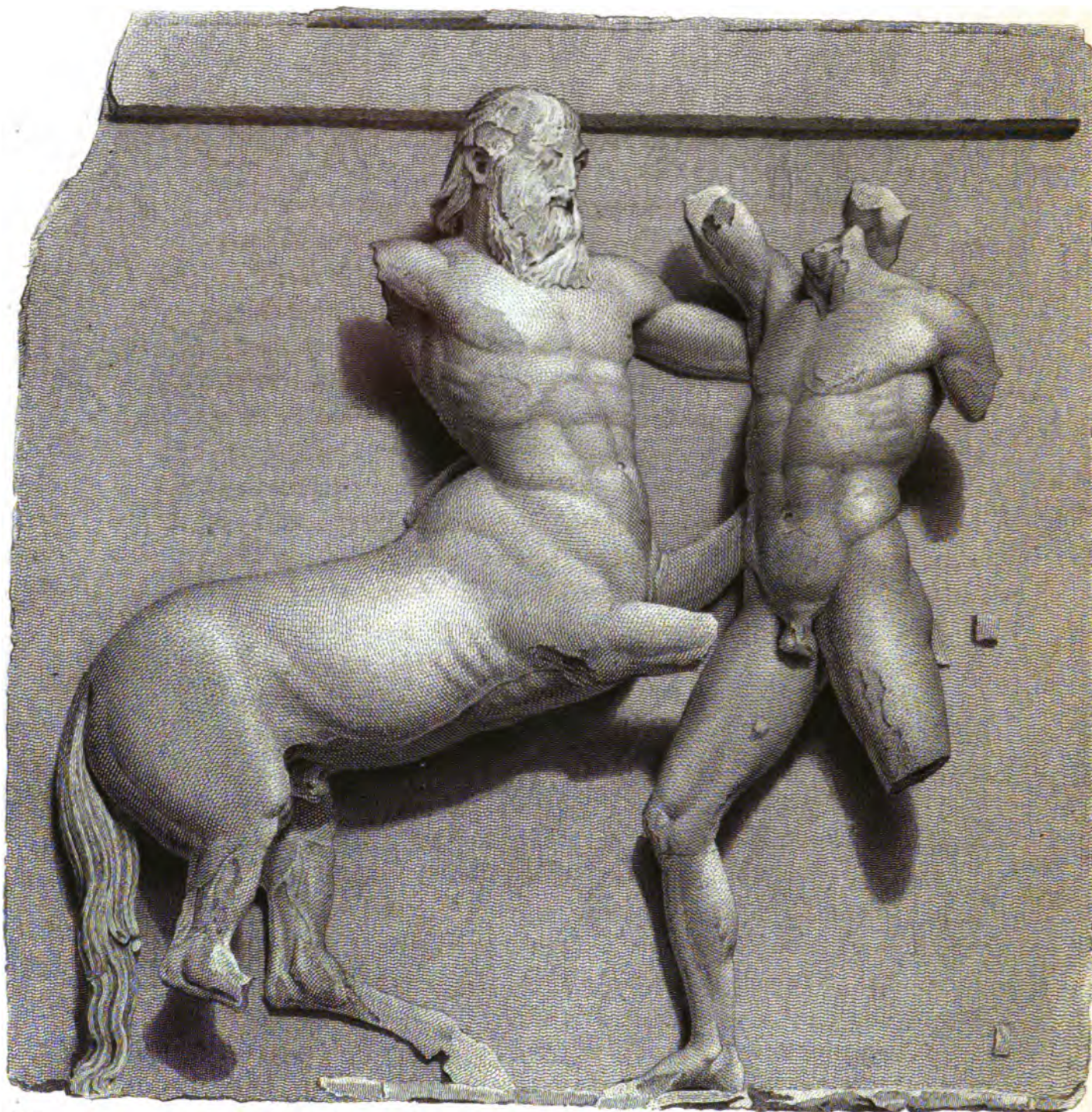
E. Portbury sculp.

METOPE XV.

In the contest represented in this Metope, though the result is not absolutely ascertained, there can be little doubt that the Centaur must be triumphant. He has seized the Greek furiously by the throat, which he is compressing with considerable violence; he has with his fore legs forcibly raised the right leg of his adversary from the ground, and, while he is himself planted firmly upon his hind legs, his right arm is raised with vigour to aim a deadly blow. The Greek has with his right hand seized the Centaur by the hair, but as much for the purpose of sustaining himself as of assaulting his adversary, for his powers are evidently much weakened; the pressure of his right knee against the chest of the Centaur is neutralized by the effect of the monster's hold upon his leg; his left leg is bending beneath him, his abdomen is compressed, his eyeballs are starting from the sockets, his breathing seems impeded, a total relaxation of exertion seems to have accrued from the violent grasp of the Centaur upon his throat, and the feeble effort of his left hand, however it may have been armed, holds out but little prospect of his relieving himself from impending destruction. This Metope is well designed, the group is well balanced, it fills up agreeably the whole of the space allotted to it, and evinces a confidence of the artist in the extent of his powers, for he has boldly declined all the adventitious aid which he might have derived from the rich folds, and perhaps the varied colours, of an ample drapery, and has relied upon the arrangement and disposition of his entirely naked figures for the production of that varied, but harmonious, outline and blenditure of parts, which are necessary to gratify the spectator, and impress him with a high estimate of the talents of the artist. It is also skilfully executed in the peculiar style of art of which it is a

valuable specimen. It exhibits one step in the progressive advance of art from the hardness of the Æginetan school, from which all the sculptors of this period had not altogether emancipated themselves. It retains somewhat of the decision and hardness of the older school in the marking of the muscles and bones, while it adopts the more accurate proportions and more graceful forms of the improved school of Phidias. If, from somewhat of harshness in the execution, it should, at the first view, fail of giving as much pleasure to the casual observer as some of the other Metopes, the archaeologist and the artist will find much to excite their interest, and claim their admiration. From the situation of this Metope near the extreme end of the Temple, which was not exposed to the direct influence of the destructive explosion of 1687, it does not appear to have suffered at all from that event, all the mutilations which now appear having taken place before the time of Carrey.

This Metope was the thirty-first on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. I. Pl. xxxiii. Burrow, Vol. I. Metope xii. Brönstedt, Liv. II. Pl. lvii. No. 31.



H. Corbould del.

Geo Corbould sculp

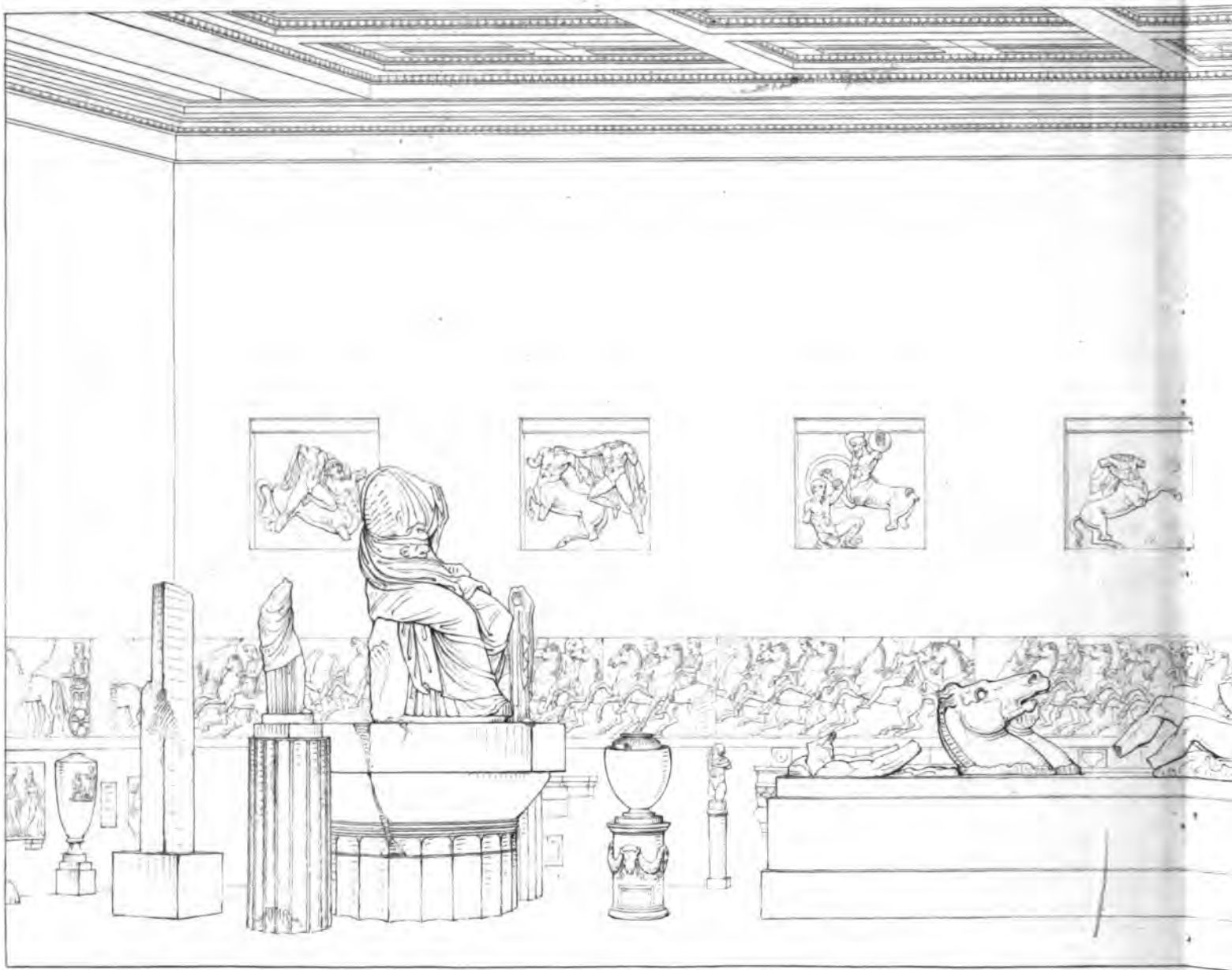
METOPE XVI.

This Metope in every respect very much resembles the preceding, but the issue of the contest is more doubtful. The Centaur has seized the Greek by the back of his head with his left hand, of which a fragment is still visible, and is drawing him towards him, while with his uplifted right hand he is prepared to deal a deadly blow. The weapon with which he has been armed is not quite apparent, but, as far as we can judge from Carrey's drawing, it was probably a spear or some sharp missile. With one fore leg he clasps him round the loins, to encumber him in his movements and impede his action, and with the other is endeavouring to seize him round the right leg, and by raising it from the ground to throw him off his balance; the line of the Centaur's leg being clearly indicated by a projection in the marble upon the thigh of the Greek, where the two have come in contact. The Greek, however, still maintains his position firmly upon the ground, seizes the Centaur by the hair with his right hand, and, while he is forcing back his body to oppose the pressure of the Centaur, draws back his left arm as if to give force to the blow which he appears to be meditating with some sharp weapon, which he probably held in that hand. The positions of this arm and of the left leg are evident from the projecting portions of marble by which they were originally supported and connected with the slab. The body of the Greek appears slight and ill calculated to contend with the more weighty and robust form of his antagonist, but it has an adaptation to activity and alertness which may more than counterbalance his apparent disadvantages. What he loses in power, he may more than gain in velocity. This Metope, though farther removed than the last from the explosion, has suffered much more, but whether from that unfortunate event

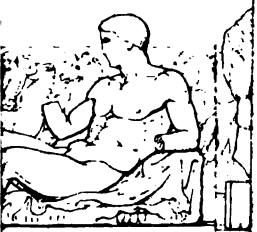
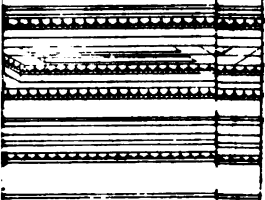
cannot be ascertained. The Centaur has, since the time of Carrey, been deprived of his right arm. The head, left arm, and leg of the Greek have also disappeared since that time. There is more similarity between this Metope and the last than is quite agreeable; the position of the Centaur is almost exactly the same, and his object the same, to throw his opponent off his balance at the time that he is aiming at him a destructive blow. In this Metope, however, he has made less progress and enjoys less certainty of success. The masses in both are the same, as is also the general arrangement, and in both the adventitious aid of drapery is entirely rejected.

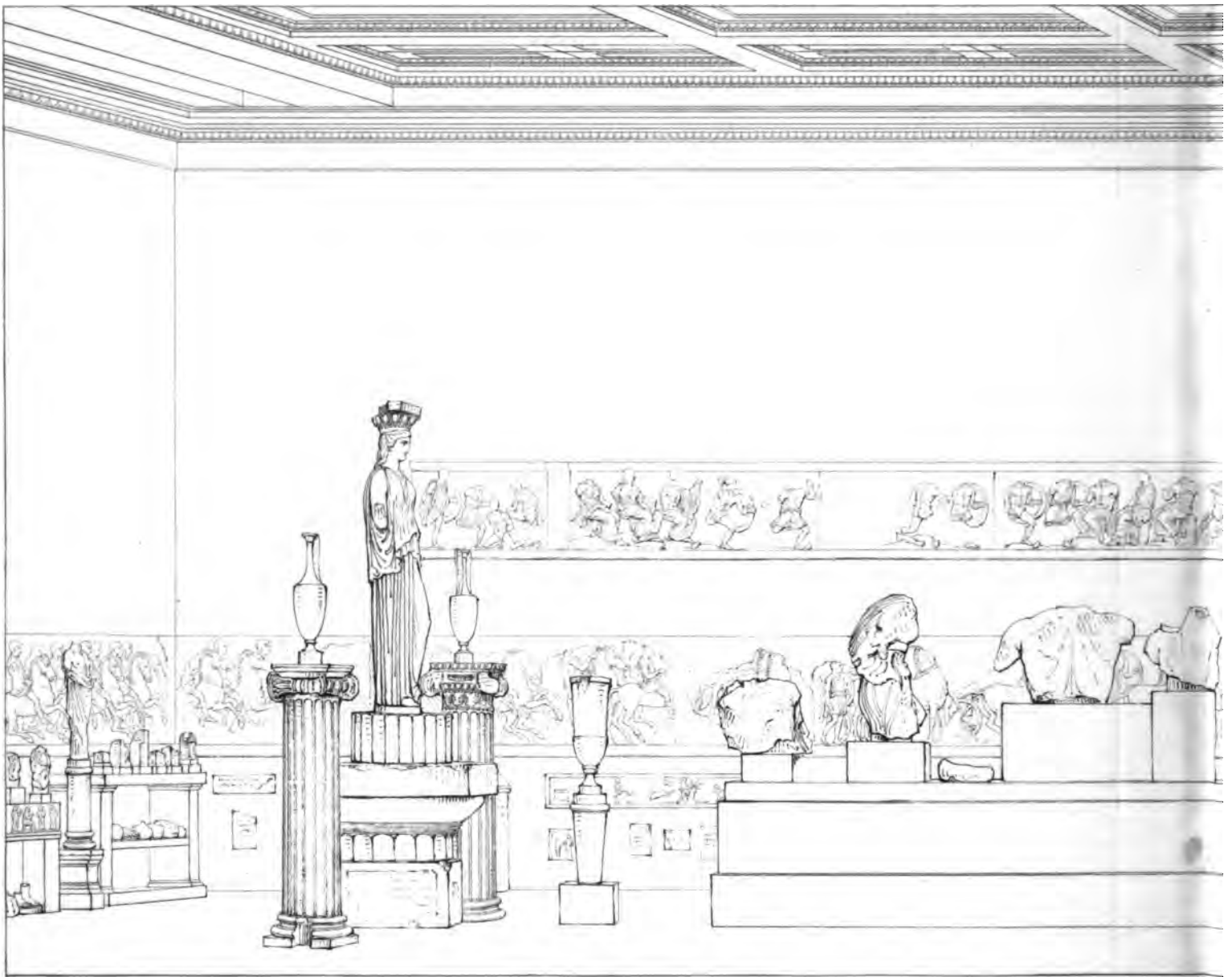
This is, however, upon the whole, more agreeable than the preceding from the gracefulness of the composition, and superior in point of execution.

This Metope was the thirty-second on the south side of the Temple, and is engraved in Stuart, Vol. IV. Chap. IV. Pl. **xxix**. Burrow, Vol. I. Metope x. Brönstedt, Liv. II. Pl. **lvii**. No. 32.

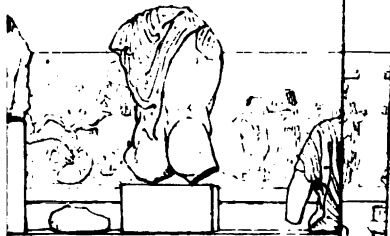
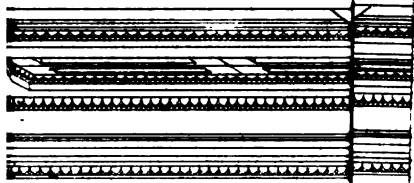


H. G. Boudet del.





H. Gerboald del.



3

PLATE XVIII.

A general View of the West side of the new Elgin Gallery, shewing the disposition of the various objects, especially of the figures which adorned the pediments. The Metopes are all placed upon this side of the room, and arranged in the order in which they were situated on the original building. The whole of the Elgin collection of Marbles has been deposited in this magnificent Saloon, built purposely for their reception, 145 feet in length, and 37 feet in breadth, since the publication of the preceding Part of this Work. 2

PLATE XIX.

A general view of the East side of the new Elgin Gallery.

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